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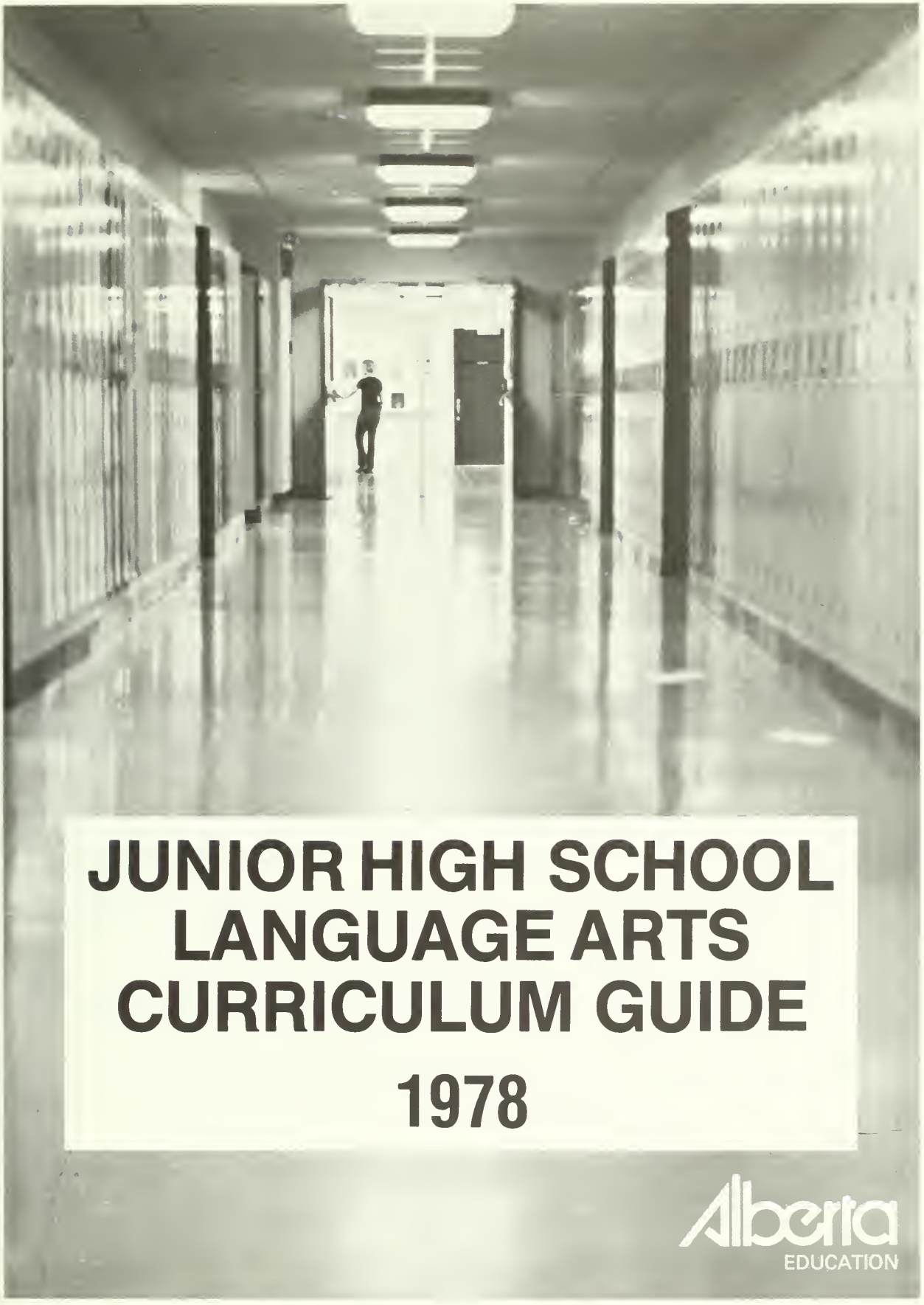
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JUNIOR HIGH SCHOOL LANGUAGE ARTS CURRICULUM GUIDE

Revised 1982

1978

Alberta
EDUCATION



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Compiled by: CAROL GREEN


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NOTE: This curriculum guide is a service publication only. The official statement regarding junior high language arts is contained in the Junior High School Program of Studies. The information in this guide is prescriptive insofar as it duplicates the official statement given in the Program of Studies.

REVISED 1982

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HOW TO USE THIS GUIDE

We suggest that you:

a) **READ** the Rationale, Philosophy and Objectives for the program found on pages 3 to 6 of the Program of Studies (pages 4 to 8 in this Guide) to get an overview of the program.

b) **STUDY** carefully the Statement of Content (pages 7 to 22 in the Program of Studies; pages 9 to 21 in the Guide) to familiarize yourself with the scope and sequence of the program.

c) **SELECT** other portions of the Guide to read as time and interest permit. You may wish to make notes in the margins about ideas for implementation of the program or use of the materials.

d) **UTILIZE** the suggestions and examples in the Guide when you are planning the year's work and when you are developing units and lessons.

e) **COMPARE** the Statement of Content to the recommended texts (see pages 85 to 112 of the Guide for a cross-referencing of the content with recommended and supplementary resources) and to other resources in your classroom and school.

f) **OBTAIN** teacher references such as those suggested in the Guide on pages 78 to 81 to assist you when preparing to teach those sections of the content with which you feel least confident.





CHAPTER ONE
THE JUNIOR HIGH LANGUAGE ARTS PROGRAM — INTENTS

INTRODUCTION

The task of the school in assisting students to use and develop their language, when they are children and as they grow into adulthood, must be based on an understanding of the role of language in human life. Within a relatively short period, in the informal atmosphere of family relationships and involvements, children learn language. They use it to meet the demands of getting along in the world and enjoying what it offers. They depend on it as the most effective means of communicating their needs, finding out and expressing who they are, exploring their experiences and reacting to others. Before children come to school, language has occupied a very special place in their lives and when they come to school they bring with them an incredible knowledge of language and the uses to which it can be put. This is an extremely important point and one which may be obscured sometimes in the day by day business of participating in school activities. The fact is that present language learnings must be linked to what children already know and do, not only in their early years of schooling, but throughout their school experience.

The junior high school language arts program focuses upon the dynamic process of communication. The ultimate goal is personal growth through effective communication.

The many aspects of speaking, listening, reading, writing and viewing are treated here in a total communication context. Through active involvement of students in the communication process, the program attempts to integrate all of these aspects of language arts in a functional approach to learning and teaching.

Articulation with the elementary school program is facilitated by a common philosophy of language arts learning and teaching, by similar instructional approaches, and by continuous emphasis in grades one through nine upon the following features:

1. the needs and interests of the students;
2. the communication process;
3. a diagnostic approach to teaching in which the teacher identifies the student's communication strengths and his needs for further development; and
4. integrated learning activities designed to develop skills basic to the general achievement areas in the language arts: listening, speaking, reading, writing and viewing.

SOME CHARACTERISTICS OF LANGUAGE

The following brief statements are presented for the purpose of recalling for teachers some language traits which have relevance for language arts instruction.

Language is a structured system. Language consists of an intricate system of sounds which are arranged into patterns which form words. Words may be organized into sentences.

Language is symbolic. Language is made up of sounds which stand for ideas and objects. Words in oral or written form are distinct from their referents.

Language is arbitrary. The arbitrariness of language is reflected in the speakers' agreement of what symbols stand for and the manner in which they are used.

Language is human. The ability to acquire and use language is a uniquely human process. Only human beings have the capacity to use symbols as an expression of abstract thought.

Language is social. Both in origin and in purpose language is a social behaviour. It was created by people and is maintained by them.

Language is culturally transmitted. Language is an integral part of people's culture and is transmitted from generation to generation as a form of learned behaviour.

Language is primarily oral. The spoken language comes first and written language, although somewhat autonomous, represents the spoken language.

Language has variations called dialects. A variety of styles or ways of speaking are observable in and among speakers. These differences are determined by regional and social influences.

THE PHILOSOPHY OF THE LANGUAGE ARTS PROGRAM, GRADES 1-12



Certain fundamental principles relating to the nature of language, to children's development and to language learning have provided the theoretical framework for the development of the language arts program. Commitment to the program by teachers must be based on knowledge of what those principles are and on an understanding of what they mean in guiding the language process in school. The following then, are the principles and resulting implications which provide the major thrusts for the language arts program.

A language arts program should emphasize lifelong applications of language arts skills.

- Development of language arts skills is integrally related to success in one's further education, career and social life.
- Discriminating enjoyment of literature, live theatre, public speaking, films and other mass media can lead to an enriched use of leisure time.

Language use reflects the inter-relatedness of the processes of listening, speaking, reading, writing and viewing.

- A language arts program which provides for a balanced approach must be based on the integrative nature of all aspects of receptive and expressive language skills.
- Language instruction should involve students in activities which focus on the unique contribution of the language skills when used separately and together.
- Classroom activities should incorporate experiences which reflect meaningful uses of language and provide for relating skills and content.
- A balanced program promotes the affective and psychomotor development of students as well as the cognitive dimensions of growth.

Language is used to communicate understandings, ideas and feelings, to assist social and personal development and to mediate thought processes.

- Students need opportunities to gain competence in using language in a range of functions and in a variety of contexts.
- Students should use language to explore their own feelings and their relations with others.
- The school should help students extend their thinking skills and add meaning to their experiences.
- Language learning activities provided in the classroom should be organized for a balance which allows for a communication of understandings, ideas and feelings; social and personal development; and mediation of thought processes.

Language functions throughout the entire curriculum.

- The application of language skills is necessary for successful achievement in all subject areas.
- Teachers in all subjects must assume responsibility for appropriate application of communication skills as they relate to their particular areas.

In the early years, the child's thinking and language ability develop in his own dialect.

- Initial learning experiences fostered by the school must be based on the acceptance and use of the oral language that young children bring to school.
- The acquisition of receptive and productive control of school language (standard English) is preceded by the goal of facilitating initial learning in children's own dialects.

In the high school years, more emphasis should be placed on the recognition of quality and flexibility in the use of language.

- Students should become increasingly discriminating in their evaluation of communications in a variety of modes.
- Students should communicate with increasing maturity, logic and clarity.

Language variation is an integral part of language use.

- Teachers must accept and respect the unique language of each student and provide for language growth in a classroom environment characterized by mutual respect, acceptance and trust.
- The role of the school includes helping students to recognize, appreciate and respect language differences.
- The acquisition of standard dialect should occur within a framework which provides opportunities for students to hear and practise appropriate language forms in a variety of language situations.

Experience and language are closely interwoven in all learning situations. On the one hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. On the other hand, as students gain in their ability to understand and use language, they can enter into, comprehend and react to a variety of experiences.

- Students must be given opportunities to enlarge their experiences, including direct experiences and those obtained vicariously through listening, reading and viewing.
- Students must be given help in finding and using language to clarify and organize their thinking and feeling about their experiences.
- As students develop concepts and understandings there should be a continuous building from concrete experiences and discovery towards more abstract study and learning.

Language expansion occurs primarily through active involvement in language situations.

- School experiences must maintain the link between the learner and what is to be learned through activities which encourage student participation.
- Students should be given opportunities to participate in experiences which require use of language in increasingly differentiated contexts.

Through talk the students learn to organize their environment, interpret their experiences and communicate with others. As they mature they continue to use talk for these purposes as well as to check their understandings against those of others and to build up an objective view of reality.

- At all levels of schooling classes should be organized so that there are opportunities for teachers and students to interact through the medium of talk.
- The recognition of talk as a significant vehicle for learning must consider the processes involved in understanding meaning conveyed by others as well as the student's own expression of meaning.
- Experiences are enriched when they are shared through conversation and discussion.

Through writing the student can learn to clarify thought, emotion and experience, and to share ideas, emotions and experiences with others.

- Writing affords an opportunity for careful organization of one's picture of reality.
- Through writing students can be encouraged to develop the precision, clarity and imagination demanded for effective communication.
- Through writing students can become sensitive to different purposes and audiences in communication.

Various mass media have their own characteristic ways of presenting ideas.

- To discern the nature and value of ideas presented through mass media requires a knowledge of the language proper to a particular medium.
- The school must help students develop a mass media literacy through an intelligent exploration of how ideas are conveyed and through discriminative reaction and personal use of media.

Literature is an integral part of language learning.

- Students should have many opportunities to experience and respond to literature at all stages of their development.
- Access to a wide variety of literary material is essential to a balanced comprehensive literature program.

RATIONALE

The purpose of the junior high school is to provide an educational program especially suited to the very special needs and interests of adolescents — children in that unique transitional time of life from about twelve to fifteen years of age.

Neither the elementary nor the senior high school program is suitable for the student of junior high school age. He is not a child, nor is he an adult. He is experiencing the most crucial phase of the lifelong process of 'becoming'. Unique and varied changes — physical, emotional, social and intellectual — are taking place during this period.

Not only is the junior high school student attempting to cope with his own unique development, but he is also attempting to cope with the changing nature of his immediate society. In his attempt to 'become' what he wants to be, the adolescent is pressed to 'become' what society wants him to be. He needs to be sensitive to the wishes and feelings of others; he needs to be rational and creative in arriving at conclusions, making decisions and following courses of action that meet society's expectations, while at the same time satisfying his own personal needs. Although nurtured and supported by society, the adolescent is also restrained by it. The success in 'becoming' what is satisfactory to society and satisfying to himself is dependent in large measure upon his success in interacting with society.

The key to such interaction lies in the development of all aspects of effective communication. This is one major premise upon which the junior high school program is based.

GOALS OF LANGUAGE ARTS FOR GRADES 1-12

Language is a social behavior. Therefore, the language arts program should provide opportunities for students to experience language in functional, artistic and pleasureful situations with the aim:

- to develop an awareness of and interest in how language works;
- to develop an understanding and appreciation of a wide range of language use;
- to develop flexibility in using language for a variety of purposes.

GENERAL LANGUAGE ARTS OBJECTIVES FOR GRADES 1-12

The program objectives of the language arts for grades 1-12 arise out of the GOALS FOR BASIC EDUCATION and the goals for the language arts program for grades 1-12. Although the objectives are applicable at all levels, the emphases may vary from level to level or from grade to grade. Through developing skills in listening, speaking, reading, viewing, writing and other related language abilities the program should assist students to grow in their knowledge of language, to appreciate its value in their lives and to use it well. Accordingly, the program should provide opportunities for students to develop their understanding and apply their knowledge in the following dimensions of language:

- Production and reception of sounds and printed words

 This objective refers to the ability of students to hear and produce the sounds in words and to recognize and write words. It represents the phonics component of the objectives. Together with the next objective, it suggests that relationships between sounds and printed sentences are made in the context of the full meaning of individual sentences and larger pieces of writing. These two objectives underscore the need for developing in students a "sense" or a "feeling" for what sentences and stories are.

- Relationships between the flow of words in speech and the arrangement of words on the printed page

 This objective deals with the development

by students of an ability to recognize that lines of print are given meaning by the reader or the listener as well as that pitch, pause and juncture in speech are related to the ways words are arranged and punctuated in print. In addition, there is an important implication here that writing and reading are skills to be dealt with together — to be integrated.

- Use of language to talk about language

 This objective is concerned with the introduction and extension of a useful vocabulary that will enable students to discuss their own writing and the writing of others. In elementary grades, for example, words like "sentence", "period", and "capital letter" are useful. In secondary grades, terms such as "subject", "agreement", "image", "symbol" and "metaphor" are appropriate. The emphasis here is on the immediate and continuing usefulness of such terms in classroom discussions of language.

- Order and form of words as signals to meaning

 This objective refers to the study of syntax and emphasizes the importance of the English language cueing system in learning to write and read. It points out that the positions of words in sentences signal meaning. For example, the word "the" is always followed by a noun. Our usual sentence arrangement is "subject-verb-object." Word endings such as "-ly", "-ing" or "-ed" are, in the context of sentences, cues to meaning.

- Relationship between diversity and subtlety of word meanings and the total meaning of a communciation

 This objective deals with semantics, the relationship between meaning and word choice. Activities that promote vocabulary development are appropriate. Word banks, displays of words about the classroom, the development of individual dictionaries, and the use of dictionaries and thesauri are important.

- Relationships between the manner in which ideas are organized and presented and the total meaning of a communication

 This objective refers to style, whether in speech or in written prose and poetry. Literary presentations suit some kinds of ideas; exposition or narration suit others. Some ideas are presented through a combination of these forms. Thus, this objective is concerned with the full, inter-related meaning of the information carried and the feeling expressed in communication. Meaning and feeling are affected by the style and the organization of the presentation.

- Extension and enrichment of meaning through non-verbal communication

 This objective is concerned with nonverbal communication as it contributes to the meaning of English language utterances. Hence, it includes facial and body movements that accompany speech, as well as pictures, music or other sounds that accompany and extend the meaning of both spoken and written expression.

- Language variation according to audience, purpose, situation, culture and society

 This objective refers to the ways in which communication acts relate to the circumstances in which they are used. It implies that writers, readers, listeners and speakers generate and interpret communication acts on the basis of their own experiences. It suggests also that writers and speakers need audiences, purposes and situations that are clearly defined when, in classroom exercises, they are asked to speak or to write. Objectives 6, 7 and 8 emphasize the crucial importance of knowing how and when to use language appropriately (rather than "correctly"), and suggest that severe social penalties may result from being unable to do so.

- Immediate language variation in sensitive response to audience reaction

 This objective builds on the previous four objectives and underscores the importance of the ability to adjust communication acts in accordance with the reactions of audiences. Thus, students should develop the ability to change the form or tone of a message they are attempting to communicate if audience reaction signals that it is beneficial to their purpose to do so.

- Language is a dynamic system which records, reflects and affects cultures

 This objective emphasizes a number of linguistic factors, among which are these: (1) sensitivity to language change; (2) acknowledgement of the importance of literature to a culture; (3) sensitivity to the ways in which various cultures affect change in the English language; and (4) acknowledgement that the English

language and its structures strongly affect and maintain our culture.

- Use of language to explore the environment and ideas of others, to develop new concepts to evaluate what is discovered

 This objective refers to the use of language to find out about the world and those who live in it. As in the other objectives, discussion, reading, writing, viewing and listening are all involved in language as it operates as our basic vehicle for thought. This has relevance to the concept of thought levels and argues that attention be paid to inferential, appreciative and applicational levels of thought and comprehension.

- Role of language in increasing understanding of self and others

 This objective emphasizes the roles of literature, writing and discussion as ways for understanding others and ourselves. It is particularly important to the fulfillment of this objective that writing and discussion be looked upon as ways of organizing and explaining our own thoughts and feelings to ourselves. This objective suggests that various grouping procedures be used to facilitate discussion.

- Use of language to stir imagination, deepen understanding, arouse emotion and give pleasure

- Relationship of language to other forms of artistic expression

 These last two objectives emphasize the appreciation of artistic, carefully presented written and spoken communication and suggests the study of figurative language and the use of multi-sensory approaches. These objectives recognize the importance of relating form and feeling in all artistic expression. These two objectives stress, as well, the ways in which various artistic forms of expression seek to deal with feelings and values and, in general, with what it is to be a human being.

STATEMENT OF CONTENT FOR GRADES 7-9

The proposed content for the junior high language arts program is stated on the following pages. It is intended that these statements provide clear guidelines for teachers who will *adjust them according to the needs of students.*

Each page is arranged as follows:

1	2	3	4
CONCEPTS FOR JUNIOR HIGH	GRADE 7 SKILLS	GRADE 8 SKILLS	GRADE 9 SKILLS

Block 1: contains concepts for the whole junior high program. Teachers should work towards the understanding of these concepts throughout the whole junior high experience.

Block 2: includes skills to be developed in Grade 7. These skills are related to the concept immediately to the left in Block 1. Both concept and skill(s) should be developed together.

Block 3: includes skills to be developed in Grade 8. These skills are also related to the concepts to the left in the same row. It is expected that the level of understanding of the concepts and the level of skill development will expand or extend ability that has been developed in the previous grade(s).

Block 4: includes skills to be developed in Grade 9. Similar relationships and expectations exist here as in Grade 8.

INTEGRATION

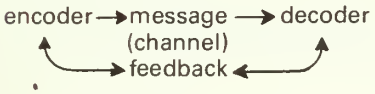
In identifying content for junior high language arts, the attempt has been made to make statements that are appropriate to many ways of receiving (reading, listening, viewing) and to various ways of expressing (speaking, writing, gesturing, acting). Although each of these aspects of communication is not always stated explicitly because of the resulting repetition, the expectation is that wherever possible these aspects be understood.

NOTE: Because the ability and background of students vary, there are certain aspects of the program that are identified as *optional.* These parts are marked with an asterisk. Where appropriate all parts of the program should be taught.

CONCEPTS	SKILLS (GRADE 7)
PART 1 — THE COMMUNICATION PROCESS	
1. Communication, the process of sharing ideas, thoughts, and feelings, involves the exchange of information by means of a code which both the sender and receiver understand.	1. Describing and analyzing casual communication situations (e.g. chats, discussions with peers, friendly letters, expressive paragraphs) through a simplified model: sender ⟶ message ⟶ receiver (encoder) (decoder)
2. Effective communication requires attention to all of the elements of a communication, and to the interrelationships among these elements: a) stimulus b) communicator c) audience d) message e) situation (context) f) medium g) purpose h) code (with the use of several modes).	2. a) Recognizing and understanding the elements of communication. b) Analyzing communication situations to select examples of the elements of communication. c) Setting up communication situations utilizing the elements of communication.
3. There are many kinds of communication: a) animal b) human, both verbal and non-verbal (signs and symbols; simple kinesics).	3. Identifying and describing different kinds of communication: a) animal communication b) human communication i. verbal ii. non-verbal (kinesics; facial expressions).
4. There are different levels of oral and written communication, based on the relationship between a communicator and his audience: a) casual b) informal c) formal.	4. Developing increasing proficiency in dealing with many levels of oral and written language: a) discussion b) conversation c) friendly letters.
5. There are factors which influence the effectiveness of communication: a) **facilitators,** including common knowledge and experience, rapport and empathy, clarity of expression, precision of vocabulary, effective sentence structure, legibility b) **barriers,** including lack of empathy or background experience, ambiguity, lack of clarity, illegibility, emotional distraction.	5. Dealing effectively with facilitators and barriers to communication: a) becoming aware of an appropriate communication environment (rapport; empathy; physical surroundings; simple and direct expression through precise vocabulary and simple structure) b) eliminating obvious barriers to communication including:

SKILLS (GRADE 8)

1. Describing and analyzing informal communication situations (e.g. talks, classroom discussions, social correspondence) through a model:



2. a) Analyzing communication situations to identify and describe the interrelationships among the elements of communication.
 b) Combining the elements of communication to create well-integrated communication situations.

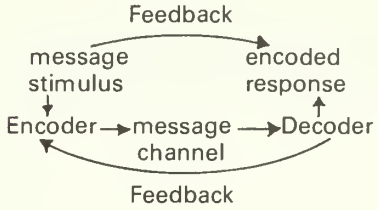
3. Identifying and describing different kinds of communication:
 a) human verbal communication
 b) non-verbal communication
 i. kinesics
 ii. signs and symbols
 *iii. the language of the deaf and other non-verbal human languages.

4. Developing increasing proficiency in dealing with many levels of oral and written language:
 a) informal talks
 b) written reports
 c) social correspondence (thank you letters, invitations).

5. Dealing effectively with facilitators and barriers to communication:
 a) taking increasing advantage of appropriate communication environment; manipulating modes of expression and increasing awareness of effects produced through words and structure
 b) eliminating more complex barriers to effective communication including:

SKILLS (GRADE 9)

1. Describing and analyzing formal communication situations (e.g. speeches, meetings, debates) through a model:



2. a) Analyzing communication situations to discover ways in which the elements of communication can be manipulated to achieve various purposes, to appeal to various audiences and to create certain impressions.
 b) Manipulating the elements of communication to achieve effective communication.

3. Identifying and describing different kinds of communication:
 a) verbal and non-verbal communication
 i. background of experience
 ii. cultural differences
 *iii. use of space in communication situations (proxemics)
 *iv. use of mechanical (electronic) devices.

4. Developing increasing proficiency in dealing with many levels of oral and written language:
 a) debates
 b) essays
 c) business letters.

5. Dealing effectively with facilitators and barriers to communication:
 a) controlling appropriate communication environments; increasing the sophistication of expression in vocabulary and structure
 b) eliminating further subtle barriers to communication including:

CONCEPTS	SKILLS (GRADE 7)
	i. misspellings/mispronunciations ii. illegible writing/inaudible speech iii. sentence errors iv. overworked words/inaccurate word choice.
6. Language arts instruction attempts to produce conscious communicators by expanding facilitators and eliminating barriers to effective communication.	6. Applying language arts skills (L S R W V) with increasing proficiency to learning situations in all subject areas and to social situations.

PART 2 — THE SYSTEM OF LANGUAGE

1. Meaning is transmitted through a sound system (speech) and a symbol system (graphic).	1. Recognizing relationships between oral and written language conventions: a) representing speech sounds as written symbols b) identifying similarities and differences between spoken and written language.
2. Words have both meaning and function: a) form class and function words, i.e. parts of speech b) morphemes (roots or stems, inflections, derivatives, compounds).	2. Understanding the English language system: a) identifying and classifying form class and function words b) recognizing common roots, stems and affixes c) identifying principles governing appropriate spelling.
3. The meanings of words can change, and are dependent upon the context of their use.	3. Recognizing and identifying differing meanings of words in oral and written language: a) connotative and denotative words b) general and specific words.
*4. The changing needs and values of society have resulted in the forming and borrowing of words, in changed meanings of words, and in changing patterns of usage: a) the influence of historical events upon language	*4. Recognizing the appropriate use of the language of the subcultures: a) slang and colloquial usage b) the jargon of teenagers.

SKILLS (GRADE 8)

i. sentence errors
ii. inappropriate diction
iii. vulgarisms.

6. Applying language arts skills (L S R W V) with increasing proficiency to learning situations in all subject areas and to social situations.

1. Expanding knowledge of the relationship between oral and written language conventions:
 a) recognizing the distinct functions of spoken and written language
 b) representing spoken language as non-print forms of communication (e.g. pictures, gestures).

2. Making effective use of the language system:
 a) identifying and classifying form, class and function words
 b) deriving meanings of unfamiliar words
 c) applying rules as aids to correct spelling.

3. Manipulating differing meanings of words in oral and written language:
 a) words with multiple meanings
 b) general and specific words
 c) synonymous words and expressions.

*4. Recognizing and developing sensitivity to stylistic language use:
 a) advertisements, announcements, headlines, propaganda
 b) specialized vocabularies in professions, trades and business.

SKILLS (GRADE 9)

i. cliches
ii. sentence errors
iii. inexact diction
iv. inappropriate usage.

6. Applying language arts skills (L S R W V) with increasing proficiency to learning situations in all subject areas and to social situations.

1. Applying knowledge of the relationship between oral and written language conventions (e.g. implying and inferring emotions and attitudes):
 a) through sound and intonation
 b) through punctuation and form.

2. Manipulating words and word meaning:
 a) expanding understanding of word classes
 b) increasing vocabulary through use of roots and affixes
 c) understanding the spelling system of the language.

3. Interpreting differing meanings of words in oral and written language:
 a) ambiguous or vague words
 b) word nuances.

*4. Understanding and manipulating old and new language:
 a) obsolete or archaic forms and expressions
 b) the jargon of the times.

CONCEPTS	SKILLS (GRADE 7)
b) the influence of media, technology, and industry upon language c) changing values and lifestyles of language users.	
5. Words are arranged in groups and in sentences according to syntactic patterns: a) common word groups b) function, ordering and movement of word groups c) sentence patterns.	5. Recognizing, understanding and utilizing syntactic groups in oral and written language: a) word groups i. noun phrase ii. verb phrase iii. adjective phrase iv. adverb phrase b) subject and predicate c) sentence patterns i. basic sentence ii. compound sentences and parts of sentences iii. subordinating clause d) expanding and compounding sentences.
6. The use of language is governed by conventions: a) structural patterns b) patterns of usage.	6. Recognizing conventional usage; demonstrating knowledge of and ability to follow conventions in speaking and writing: a) verb tenses i. present, past ii. present progressive, past progressive b) subject-verb agreement c) pronoun forms d) pronoun and antecedent e) link verbs f) appropriate punctuation.

SKILLS (GRADE 8)

5. Recognizing, understanding and utilizing with increasing proficiency syntactic groups in oral and written language:
 a) word groups
 i. noun phrases
 ii. verb phrases
 iii. adjective phrases
 iv. adverb phrases
 b) subject and predicate
 c) sentence patterns
 i. basic sentence
 ii. compound sentences and parts of sentences
 iii. subordinating clause
 d) expanding and compounding sentences.

6. Manipulating conventional forms; demonstrating proficiency in following conventions in speaking and writing:
 a) verb tenses
 i. present, past
 ii. present progressive, past progressive
 b) subject-verb agreement
 c) pronoun forms
 d) pronoun and antecedent
 e) regular and irregular verbs
 f) appropriate punctuation.

SKILLS (GRADE 9)

5. Recognizing, understanding and utilizing with increasing proficiency syntactic groups in oral and written language:
 a) word groups
 i. phrases (noun, verb, adjective, adverb)
 b) subject and predicate
 c) sentence patterns
 i. clauses (adjectival, adverbial, noun)
 ii. reduced clauses (appositives, participial phrases)
 d) expanding and compounding sentences.

6. Manipulating form and convention for stylistic effect; demonstrating proficiency in the use of conventional structures and forms:
 a) verb tenses
 i. present, past
 ii. progressive participle and perfect participle
 b) the passive
 c) subject-verb agreement
 d) modal auxiliaries
 e) appropriate punctuation.

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CONCEPTS	SKILLS (GRADE 7)
PART 3 — RESEARCH, STUDY AND COMPOSITION	
1. Different sources of information or references have different uses: a) human resources b) real and vicarious experience c) print and non-print materials.	1. Locating and becoming familiar with a great variety of sources of information including: a) personal experiences b) experiences of others c) dictionaries d) simple thesauruses e) encyclopaedia f) newspapers *g) periodicals h) television and radio guides *i) pamphlets.
2. The process of research moves from using general references to using specific references.	2. Efficiently and effectively extracting information from a variety of sources using summarization skills.
3. In the process of composing (in all subject areas) it is necessary to summarize, synthesize, and evaluate available information, ideas and experiences.	3. Developing summarization skills: a) ordering ideas and events; reflecting the logical order of ideas and events b) recognizing classifications; arranging information according to similarities and differences *c) interpreting charts, diagrams, and graphs d) identifying main ideas and relevant details, attributes, and definitions e) locating and writing topic sentences f) discovering the relationship between a composition and its title; titling compositions effectively g) identifying key words; utilizing key words and expressions to achieve coherence.
4. Summarization, synthesization, and evaluation skills must be effectively combined and applied in all listening, speaking, reading, writing, and viewing tasks.	4. Applying summarization skills when listening, speaking, reading, writing, and viewing: a) reading, listening and viewing for main ideas and supporting details b) writing sentence outlines and sentence summaries of oral, written and visual material c) making running notes while listening, reading and viewing d) writing narrative, descriptive, and expository paragraphs e) composing oral and written reports

SKILLS (GRADE 8)

1. Discriminating among the purposes of various sources of information and the parts thereof, including:
 a) table of contents
 *b) bibliographical information
 c) index
 *d) appendices
 e) preface
 f) glossary
 *g) indexes to reference materials (e.g. card catalogue, The Reader's Guide to Periodical Literature)
 h) periodicals and pamphlets.

2. Extracting different kinds of information from different sources; effectively combining information.

3. Developing the skills of synthesization:
 a) categorizing according to time, place, attributes, etc.
 *b) combining and comparing information from different sources
 c) identifying and utilizing examples and illustrations
 d) recognizing conclusions; drawing conclusions from fact, opinion, examples, and illustrations
 e) limiting a topic through the use of title and topic sentences, and the key words therein
 f) making effective transitions between sentences and between paragraphs
 g) combining effectively narration, description and exposition.

4. Utilizing synthesization skills in the following tasks:
 a) identifying topic sentences when listening and reading
 b) recognizing examples and illustrations, and techniques of persuasion when listening, reading, and viewing
 c) writing topical outlines of oral, written, and visual material
 d) making formal notes from running notes
 e) writing paragraph summaries
 *f) writing and presenting minutes from meetings and committee notes

SKILLS (GRADE 9)

1. Discriminating among the purposes of specific sources of information; and identifying the biases associated with various other sources of information:
 a) bibliographical information
 b) appendices
 c) indexes to reference materials
 d) distinguishing fact from opinion
 *e) assessing the reliability and validity of human and other resources.

*2. Selecting reliable sources from a diversity of available materials; assessing the reliability of information gathered.

3. Developing evaluation skills:
 a) judging the relevance and validity of information
 b) making inferences, predictions, conclusions, projections
 c) assessing cause and effect relationships
 d) weighing the order of importance of details
 e) becoming aware of need to assess the personal bias of the author
 *f) becoming aware of need to assess the social, political and personal context of the author and of sources
 g) becoming aware of need to evaluate the author's purpose
 h) recognizing need to assess the validity of an author's assumptions
 *i) determining the adequacy and validity of argument.

4. Applying evaluation skills in the performance of the following tasks:
 a) writing precis, reviews, and editorials based on oral, written, and visual material
 *b) producing documentaries
 c) writing paragraphs and essays which provoke thought, interest, discussion, action, debate and investigation
 *d) critiques.

CONCEPTS	SKILLS (GRADE 7)
	f) storytelling — orally, visually and in writing *g) debating h) illustrating ideas using pictures and posters *i) plotting information on charts and graphs.
5. Understanding and applying the writer's craft leads to improved writing proficiency.	5. Demonstrating writing proficiency by: a) proofreading for errors b) editing.

PART 4 — EXPRESSED THOUGHT AND VALUES

1. Expressed thought should provide opportunity for personal growth: a) critical examination and evaluation b) enjoyment and entertainment c) enrichment.	1. Demonstrating appreciation of expressed thought: a) enjoying the sound of poetry b) recalling literary passages c) relating the experiences of others to personal experience d) identifying and being aware of attitudes and values expressed in literature e) recognizing the human element, i.e., the human predicament in literature f) broadening personal experience of the physical world through listening, reading and viewing g) becoming aware of changing values in society and in individuals h) using literary form and techniques in creative compositions.
2. Expressed thought may be studied in terms of the communication process.	2. Interpreting the message and speculating upon the author's (poet's, filmmaker's, journalist's, historian's, scientist's) purpose (e.g. entertain, inform, explain).

SKILLS (GRADE 8)

g) writing paragraphs and essays which compare, persuade, explain, or interpret
h) combining narration, description and exposition effectively through report writing, story-telling, friendly letters, personal essays
i) offering conclusions based on the preceeding development of ideas in oral, written, and visual material
*j) illustrating ideas by producing slide shows and tape recordings.

5. Demonstrating writing proficiency by:
 a) proofreading for errors
 b) editing

1. Demonstrating appreciation of expressed thought:
 a) relating values expressed in literature to contemporary values
 b) being sensitive to the human predicament
 c) broadening personal experience of social customs and values through reading and viewing
 d) understanding individual and social reactions to change
 e) using literary form and techniques in creative compositions.

2. Discovering the stimulus that motivated the message; becoming familiar with the encoder (background of experiences).

SKILLS (GRADE 9)

5. Demonstrating writing proficiency by:
 a) converging on a focal idea in concluding statements and paragraphs
 b) sustaining interest and point of view
 c) provoking further thought and action through concluding statements and paragraphs
 d) utilizing stylistically different paragraphs purposefully and effectively in essay writing
 e) proofreading and editing.

1. Demonstrating appreciation of expressed thought:
 a) evaluating and identifying with the values expressed in literature
 b) empathizing with the human predicament
 c) relating the physical and social world as revealed in literature to the real world
 d) effecting change in individual and social values
 e) using literary form and techniques in creative compositions.

2. Decoding and responding with a purpose; understanding the medium and the mode of the message (e.g. relating form and content; relating person's background of particular experience to the new experience).

CONCEPTS	SKILLS (GRADE 7)
*3. The social, economic, historical, and spiritual conditions of the time are reflected in expressed thought.	*3. Understanding the content of expressed thought: a) the oral tradition in literature and non-print verbal forms b) the effect of literacy on communication needs.
*4. Technological advances have effected changes in expressed thought (form and content).	*4. Differentiating visual, print, and non-print forms of communication.
5. Expressed thought (e.g. novels, short stories, poetry, drama, essays, films) has certain characteristic features and a vocabulary to identify them.	5. Identifying the elements of form, content, and literary technique: a) the elements of plot, i.e. introduction, problem, climax, outcome b) the description and development of character c) the physical setting, i.e. time and place; *mood d) individual conflicts, i.e., protagonist vs. antagonist e) point of view f) figurative language — simile, metaphor, personification, puns, spoonerisms, malapropisms, hyperbole, visual imagery g) sound devices — end rhyme, repetition, onomatapoeic words h) visual devices — juxtaposition to show contrast; colour as a means to compare or to categorize; lighting to show time; shape and size to show dimension; space and balance.

SKILLS (GRADE 8)

*3. Understanding the context of expressed thought:
 a) the introduction of verbal print forms
 b) the effect of technology, and of the knowledge explosion on communication needs.

*4. Recognizing the effects of technological advances on the literary tradition.

5. Understanding the elements of form, content, and literary technique:
 a) the structure of plot, i.e., introduction, conflict, complications, climax, outcome
 b) motivation for action and reaction by characters
 c) setting, i.e. physical attributes of location
 d) social conflict, i.e. between social groups or within individuals
 e) point of view
 *f) mood
 g) figurative language — mixed and extended metaphor; imagery
 h) sound devices — internal rhyme, alliteration, imitative harmony
 i) literary devices — rhyme, rhythm patterns, flashback, flashforward, foreshadowing
 j) visual devices — colour and lighting to reflect mood; shape and size to compare; space and balance.

SKILLS (GRADE 9)

*3. Understanding the context of expressed thought:
 a) the effect of media on the literary tradition
 b) the effect of the population explosion, affluence, diversity among people, and increased consumerism on man's communication needs.

*4. Manipulating and combining forms to achieve a purpose, e.g. stage drama, short story, television drama.

5. Explaining the elements of form, content, and literary technique:
 a) the structure of plot, i.e. introduction, conflict, complications, climax, outcome, denouement, plot patterns
 b) character types; dramatic role
 c) emotional and spiritual setting; the conditions of the time
 d) cultural and historical conflicts
 e) point of view
 *f) theme as central insight
 g) figurative language
 h) sound devices — assonance and consonance
 i) visual devices — colour to reflect values, i.e. the symbolic use of colour and lighting to emphasize or focus; effective use of space in making presentations, e.g. drama and debating
 j) literary devices — irony and symbolism (awareness only).

PRESCRIBED LEARNING RESOURCES

After 1979, check the Program of Studies for possible additions or replacements to these prescribed resources.

COMMUNICATION TEXTS

1. **Action English I** (Grade 7)
 Action English II (Grade 8)
 Action English III (Grade 9)
 — Action English Series, Gage Educational Publishing

2. **Timescope, Time 1, Time 2, Time 3, Time 4** (Grade 7)
 Peoplemirrors, People 1, People 2, People 3, People 4 (Grade 8)
 Language Is (Grade 9)
 — Nelson Language Stimulus Program & Language Matters, Thomas Nelson & Sons (Canada) Ltd.

3. **Patterns of Communicating, Book 1** (Grade 7)
 Patterns of Communicating, Book 2 (Grade 8)
 Patterns of Communicating, Book 3 (Grade 9)
 — Patterns of Communicating Series, D.C. Heath Canada Ltd.

4. **Cambridge Writers Program**
 — Books 1-4 (Grade 7)
 — Books 5-8 (Grade 8)
 — Books 9-12 (Grade 9)
 — Clarke, Irwin & Company Limited
 *This series is recommended to accompany **Language Stimulus/Language Matters and/or Action English.**

5. **Grammar Is** (Grade 9)
 — Language Matters Series, Thomas Nelson & Sons (Canada) Ltd.
 *This text is recommended at the Grade 9 level to accompany **Language Stimulus/Language Matters** and/or **Action English.**

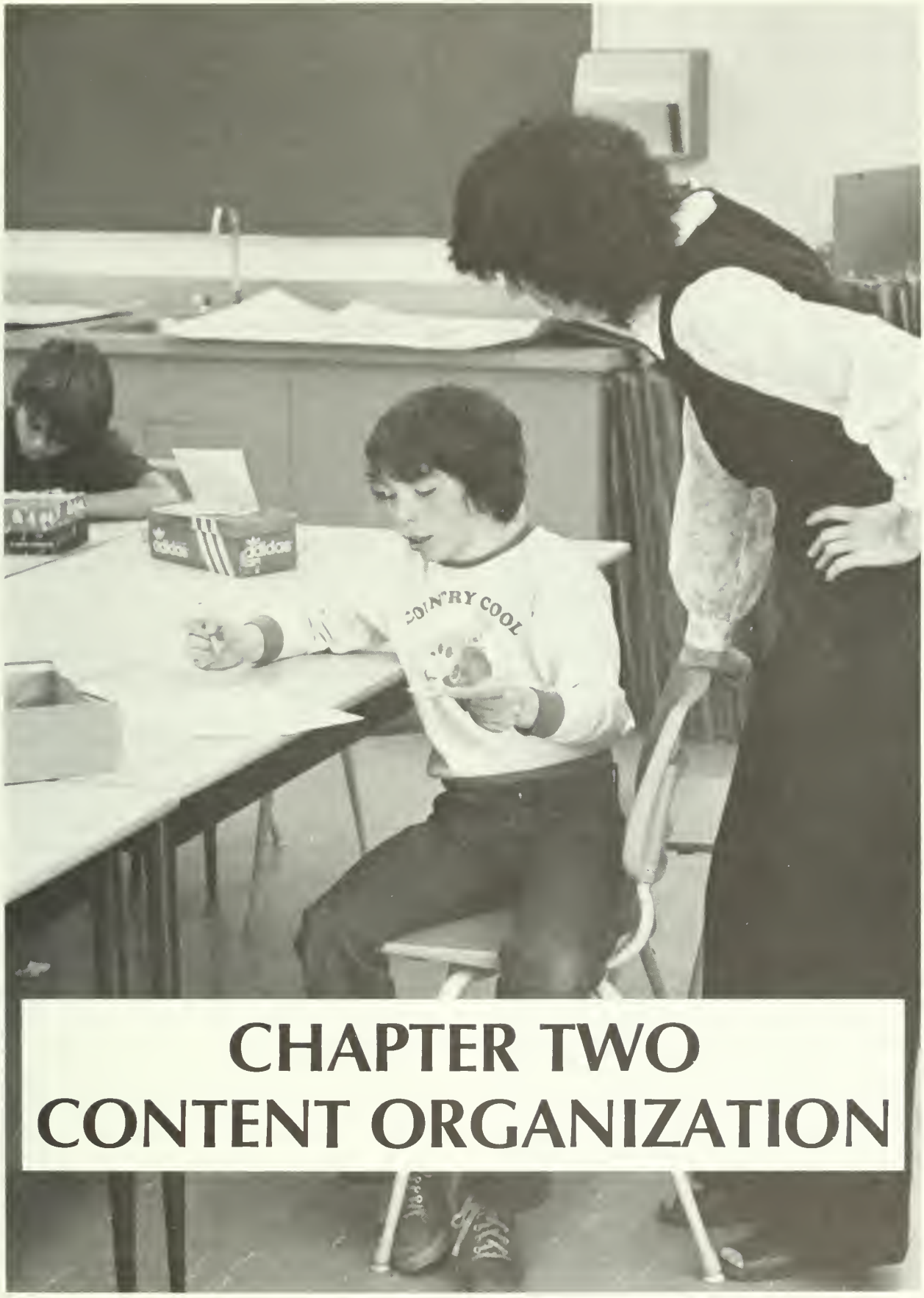
LITERATURE TEXTS

1. **Challenge** (Grade 7)
 Viewpoint (Grade 8)
 Dialogue (Grade 9)
 — Action Series, Macmillan Company of Canada Ltd.

2. **Experiences** (Grade 7)
 Explorations (Grade 8)
 Reflections (Grade 9)
 — John Wiley & Sons Canada Ltd.



NOTE: Annotations for the foregoing resources are found on p. 57 to 58.



CHAPTER TWO
CONTENT ORGANIZATION

SCOPE OF THE PROGRAM

The entire breadth of the language arts program of studies has been divided into four parts:

Part 1 — The Communication Process
Part 2 — The System of Language
Part 3 — Research, Study and Composition
Part 4 — Expressed Thought and Values

Each part consists of concepts to be understood throughout the total junior high experience and skills to be developed at each grade level. It should be understood that although not always explicitly stated, each concept and skill should be applied in each of the general skill areas — listening, speaking, reading, writing and viewing. The specific concepts and skills related to each of these areas are identified in the Statement of Content found on pages 9 to 21.

Part One. The first major area of concern is the **communication process**. Key concepts in this area are related to the communication model and its major components, the importance of communication to human interaction, human and non-human communication systems, verbal and nonverbal modes of communication, and facilitators and barriers to effective communication. These concepts can be applied toward the development of skill in describing, analyzing and participating in increasingly complex communication situations.

It is important to understand that the study of the communication process is central to the development of concepts and skills in each of the other areas of content. Through their understanding of the communication process and of related concepts, students should come to realize the importance of specific language skills to effective communication. Once students can relate listening, speaking, reading, writing, and viewing skills to the communication process, the concepts and skills they are learning in language arts will become more meaningful and will more effectively increase their proficiency with the language.

Part Two. The second section of the Statement of Content outlines concepts and skills related to the **structure and system of language**. Understanding of the way in which words and sentences are put together, and of the conventions which govern their composition, is the general focus of this section. Skills necessary in order to use oral, written, and visual language effectively and to manipulate language to achieve a purpose are outlined for each grade level. An important feature of this section is the overriding concept of change in our language and in language use, and the need to develop skill in adapting new and varied forms of communication and of language.

Part Three. If students are to develop understandings and skills in the language arts which can be applied to the broader context of schooling, then it is necessary that they learn to **research, study, and compose** efficiently and effectively. Part Three of the Statement of Content is intended to integrate the language arts with the students' broader education by delineating concepts and skills which are essential to the attainment of this goal. Through the development of these concepts and skills, students will learn how to gather and store information, how to rearrange and organize ideas and information into a presentable form, and how to evaluate the ideas, information and experiences which they encounter. Students must demonstrate their ability to apply such skills to all listening, speaking, reading, writing and viewing tasks.

Part Four. An important part of the language arts program is the **expression and understanding of thoughts and values** in a variety of modes. Attention is given to the form and the content of oral, written, and visual composition and literature. In the study of literature, importance is placed upon changing values and customs as expressed throughout literary history. As values and customs change, the form of the arts changes such that literature now encompasses new forms, in particular, visual forms. For example, the movies, plays, documentaries, and cartoons that the student experiences become a part of this expanded view of literature. The way in which changed values and customs have effected change in the style and forms of expression is an important part of the language arts program.

It is expected that students will learn the basic skills of communication in the elementary grades, and that these skills will be further developed and refined in the junior high program. However, since the students' abilities are not equal upon entering elementary school and since each child learns at his own pace, no completely acceptable standard can be established for the grade seven student. For this reason, students' strengths and weaknesses must be carefully diagnosed before objectives are set.

It may also be true that students in the junior high school will exceed expectations and will master the outlined concepts and skills for each grade in less than the allotted time. If these students are to continue to develop their language skills, a more extensive and enriched program must be offered. In order to assist you in providing a meaningful and enriching program for more advanced students, optional areas of content have been identified for the program. Those concepts and skills which are to be considered optional have been marked with an asterisk in the Statement of Content. In addition, supplementary student resources have been identified for each of the content areas (pages 58 to 77 of the Guide) to help you to provide a varied and challenging program for your more skillful students.



SEQUENCE IN THE PROGRAM

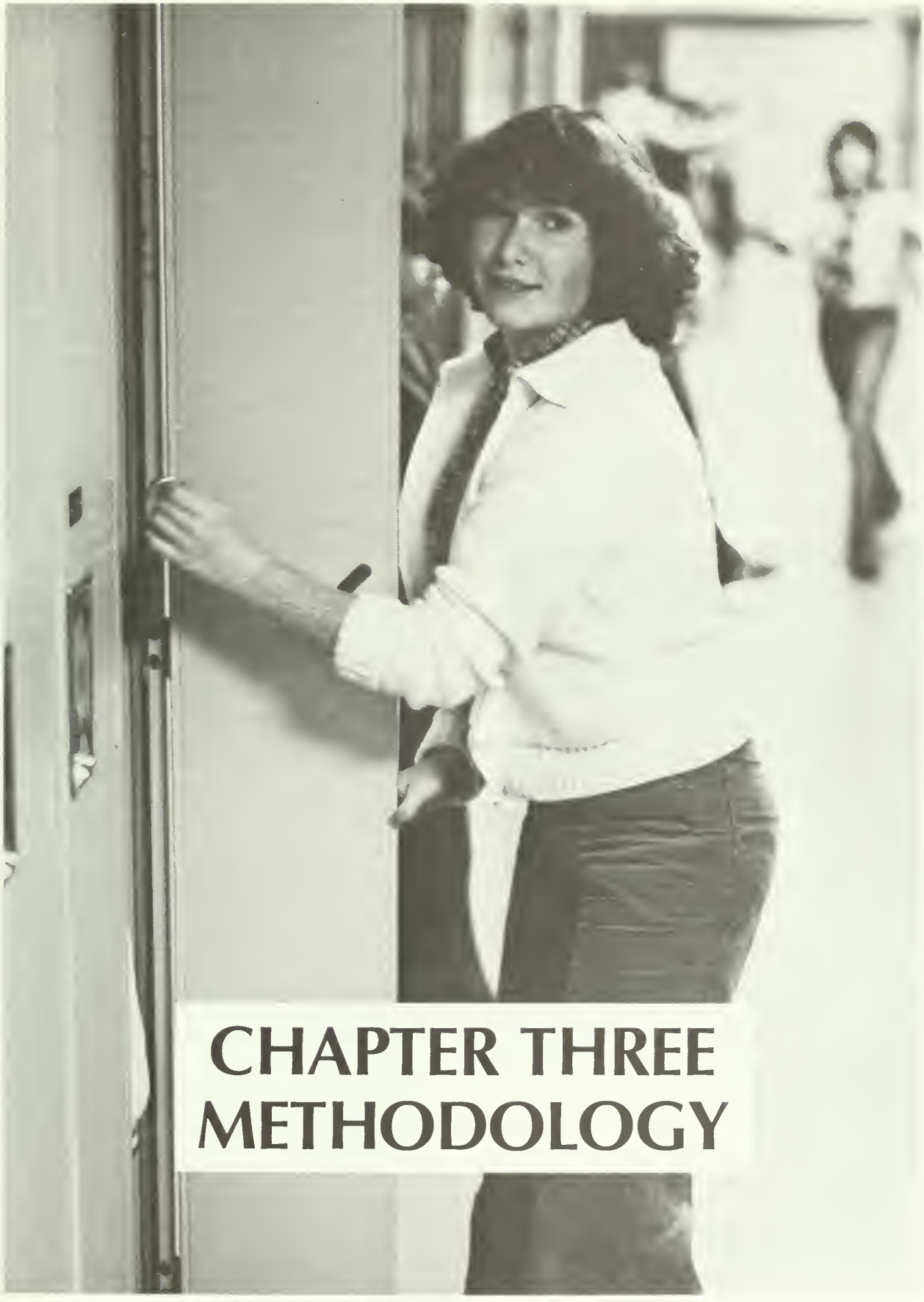
Because language develops in individual ways, no one sequence of skills will satisfy the needs of all junior high students. The present sequence attempts to use the style of language the student knows best — his own language and the language of his peers — as a springboard for the further development of standardized codes.

To repeat, in grade seven we must begin where the student is. This means beginning with communication situations involving himself, his family and his friends. In these communication situations, experience is shared and, therefore, meanings are implicit. Slang and colloquial usage are mutually understood and lack of awareness of conventional usage is not necessarily a barrier to communication. The key emphases at this grade level are, therefore, an understanding of casual communication situations, and an introduction to the concepts and skills necessary to the development of more sophisticated language competence in grades eight and nine.

The emphasis in grade eight is on development of the student's ability to interact more effectively with his peers and with adults. The student is expected to deal with, and to interact appropriately, in informal communication situations. Group discussion and informal oral, written, and visual presentations are important at this level in the program. And the student must continue to develop those language skills which are essential to continued language growth.

The focus of the grade nine program is clearly on understanding and use of a standardized language code, and on formal communication situations. Although not all students will have reached this level of development by the end of grade nine, it is expected that all students will appreciate the need for standardized language, and will recognize its appropriate use in formal communication situations. Only the most linguistically mature students will be proficient in the use of formal standardized English, however, it is expected that all students will continue to develop those skills which will assist the development of this proficiency during the high school program.

For the reasons discussed, it is not always appropriate to sequence the language arts program rigidly. To do so would be to presume that all students have the same level of competence upon entering the program, that achievement during the program follows a set pattern, and that language competence develops in arbitrary steps. Clearly, this is not so. Although the present sequence is not entirely arbitrary, it is not necessarily appropriate for all students. It is, therefore, recommended that individual schools and teachers make whatever adjustments are necessary to meet the needs of their own students.



CHAPTER THREE
METHODOLOGY

The important decisions about the curriculum are made each time you plan a unit or lesson. You decide what to teach, and how to teach it. Through planning and cooperation within your school, specific units can be developed and shared among the members of your department. By including teachers from other subject areas in your planning, you can integrate the language arts program with other subject area content.

When planning a unit, it is important to recognize that students have a role in curriculum building too. By basing objectives on the personal and language needs of your students, and by using their experiences as a basis for selecting units of study, you are utilizing valuable input from students. Students will be more willing to learn what they feel is relevant and interesting.

A CURRICULUM BUILDING MODEL



Curriculum building is an on-going, cyclical process. This process is modelled below and each step is discussed in detail.

1. **Diagnosis of students' educational needs and interests.** Diagnosis is any attempt to find out what the communication strengths and weaknesses of the student are. By assessing present learnings, diagnosis provides the basis for the development of new learnings.

 Students' needs are the difference between the actual performance of the student and the expected performance. By continuously gathering and recording pertinent information, you can make judgments about the skills and concepts which students lack. With the help of diagnostic procedures you can keep close account of your students' progress.

 Diagnosis may begin with the identification of one criterion essential to the attainment of a specific objective. For example, the use of transitional devices is essential to good expository writing. In order to assess the present ability of your students to use effective transitions, design a language task which will require their use. What are some transitional devices you want to look for (e.g., compound and coordinate conjunctions, conjunctive adverbs, synonyms, parallel structures) in students' writing? Have the students used any of these devices in the samples they have submitted? If they have not met your expectations — why haven't they? If you **have** taught the use of these devices and you have told the students that you will be looking for these devices in their writing, then those that have not used them adequately may not have understood their appropriate use, may not have chosen an appropriate type of writing to utilize transitional devices effectively or may not have listened to the directions. If you **have not** taught them, then the absence of these devices in their writing does not mean that they don't know and aren't able to use them — merely that they haven't in this case.

 Thus, the samples provide you with information from which instruction can be planned. The skills and concepts can then be taught.

A CURRICULUM BUILDING MODEL

Program Objectives:

1. to develop an awareness of and interest in how language works
2. to develop an understanding and appreciation of a wide range of language use
3. to develop flexibility in using language for a variety of purposes

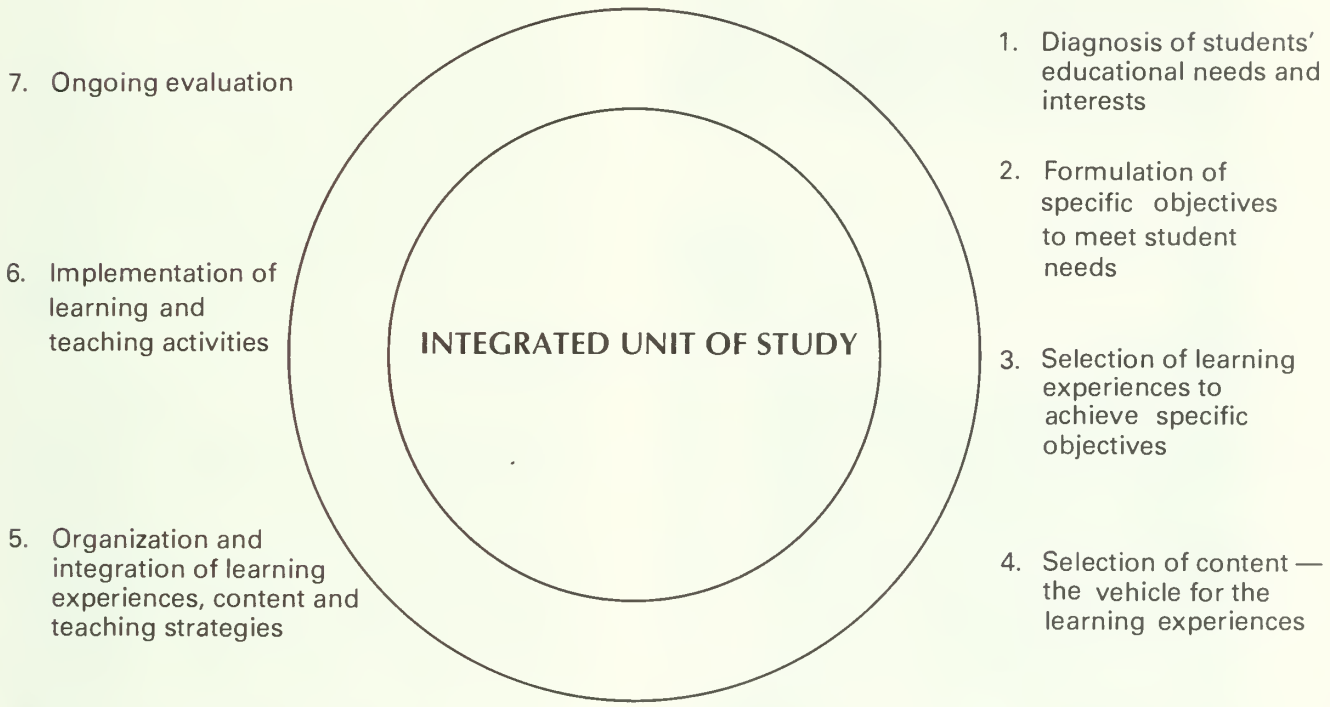


Figure 1





A new language task will provide students with the opportunity to demonstrate their newly acquired skill. New objectives for learning can then be set, and students' strengths and weaknesses reassessed. The process thus continues until the objective is achieved.

2. **Formulation of specific learner objectives to meet student needs.** It is important that the objective which is set for each classroom activity is based on a specific, diagnosed need of the students. When stating learner objectives, the expected student behaviours should be stated in terms of the concepts to be learned and the skills to be developed. In the example cited above, students will need to know what is meant by transitional devices; what devices are available to them; and how they can be effectively used. Evaluation of your students' performance on the second language task will determine the extent to which the concepts and skills have been mastered and the objective achieved.

3. **Selection of learning experiences to achieve the specific objectives.** Successful learning activities are those which motivate the student to learn and reinforce his appropriate behaviour. They are varied and flexible, not only in the usual sense of variety, but also in permitting a variety of responses from students. The broader objectives of the program will be more easily realized if the learning activities also facilitate the transfer of skills and concepts from one general skill or content area to another.

 Learning experiences in the classroom should utilize the learning strategies of the student and help him to develop new learning styles. If the student is presented with directed, structured learning experiences he is encouraged to apply different learning strategies to different situations, thereby maximizing his benefit from the instruction provided. For example, students with wide and varied experiences appreciate the opportunity to write a paragraph or essay on a topic of their own choosing, whereas others require some

motivating and thought provoking activity prior to the writing task. Similarly, the avid reader responds eagerly when asked to bring a fictional novel to class; the inexperienced reader appreciates guidance and assistance in the library. By helping him to identify his interests, and by guiding him to the appropriate shelves in the library you can help the student to help himself in the future.

4. **The selection of content.** The vehicle for the learning experiences is the content. The concepts and skills which are identified in the Statement of Content represent the actual concepts and skills which should be taught from day to day in your classroom. Your task is to select specific concepts and specific skills which fall within the parameters established by the Statement of Content. These concepts and skills are the vehicle for the development of effective communication.

5. **Organization and integration of learning experiences, content and teaching strategies.** The goal of curriculum planning is an orderly and productive learning pattern. If this goal is to be achieved, learning experiences need to be sequenced according to some defensible criterion.

 Traditionally, the study of language arts has been organized in a number of different ways: language and literature; spelling, grammar, punctuation, composition, short stories, poetry, and novels; themes; listening, speaking, reading, and writing. For this program, any or all of these topics are appropriate means for organizing the content. However, as a new and alternative approach to teaching the language arts, the COMMUNICATION SITUATION UNIT, and the way in which such units can be used to develop the content of this program, will be described. When planning the years' work, keep this new approach in mind, as well as those with which you are already experienced.

 The importance of INTEGRATION in achieving the language arts objectives needs clarification. The language arts program adopts the concept of integration and its application in four distinct ways:

 a) language arts lessons can be planned such that all the general skills — listening, speaking, reading, writing, viewing — are present in one activity;
 b) skills can be taught such that those learned in the language arts can be applied in other subject areas;
 c) elements of a specific area of language arts (e.g., parts of speech, word order patterns) can be applied together so that the major intent of the general skill (e.g., writing) is realized;
 d) specific skills or concepts (e.g., contrasting, main idea) can be related to and applied in all of listening, speaking, reading, writing and viewing; and
 e) the different aspects of language arts (spelling, grammar, reading, literature, etc.) can be effectively integrated to form one teaching unit.

 A communication situation unit is an integrated package for the teaching of skills and concepts. For this reason, this particular type of unit is described here in the Guide, and an example is provided (see pages 37 to 39 for further discussion and examples).

6. **Implementation of learning and teaching activities.** Although adequate preparation prior to the teaching of a communication situation unit is essential, preparation is also ongoing. As the unit develops, ideas will evolve and you may wish to incorporate them into the plan. This is possible if the unit is sufficiently flexible to make room for events, issues, radio and television programs, or newspaper articles which become available during its course. In this way, daily activities are continually responsive to changing perceptions of the needs and interests of students. Thus, activities are continually changing although the objectives remain the same.

 With proper guidance and assistance, students can help prepare for classes by collecting relevant and interesting pictures, posters, news items, magazine articles, song lyrics, and so on. Your time is then free for performing those tasks which require your expertise. One of those tasks is to decide which of the recommended texts will be used, and how they can best be utilized to enhance and supplement each unit. To simplify this task, the content of each series of texts has been analyzed according to the Statement of Content for each grade level. (See pages 85 to 112 of the Guide for this information.) Appropriately selected texts can help to unify the program by bringing together activities, themes, and objectives. In addition, your familiarity with other sources of information and materials will be

useful to students who seek other resources available within the school and from outside sources. To assist you in this regard, lists of appropriate supplementary materials are provided in Chapter Five (pages 55 to 81) of this Guide.

At times it may be desirable to arrange students in small groups rather than tackle a problem with the whole class. Students may be grouped according to their individual skill level relative to the task they are performing, or their particular interests within the general topic of a unit. Regardless of which type of GROUPING is appropriate to the learning task, this is one means of 'individualizing' the instruction given. Alternatively, learning centers established throughout the classroom will have the same effect.

The use of group and individualized instructional techniques often poses problems of CLASSROOM ORGANIZATION AND MANAGEMENT. Many of these problems can be alleviated if the learning task for each group is carefully defined before activity begins. Students can assist in maintaining productive activity if you assign a leader to each group, and make him responsible for the completion of the task within the given time period. By bringing students together for a concluding activity, you can evaluate the achievement of each group.

7. **Ongoing evaluation**. Ongoing or formative evaluation is implicit in all methods of teaching. Continuous, formal and informal evaluation of students' progress, carried out complementary to diagnosis, provides the necessary balance between skill development, learning activities and the assessment of achievement. Different types of evaluation and their appropriate use is discussed in Chapter Four of this Guide.

TEACHING THE GENERAL SKILLS

If the communication skills are to be taught within the meaningful context of communication, then the contribution which each skill makes to the communication process must be kept clearly in mind. To exemplify, the general skills, and their relationship to the broader goal, are defined below.

Listening. In the teaching of LISTENING SKILLS, it is important to recognize that listening takes place on three levels: the physiological (hearing); the processing (listening); and the interpretive (auding). Students require sophisticated skills at all three levels if they are to learn and otherwise maximally benefit from the vast amount of audio material to which they are exposed in everyday life.

Receptive language problems can be difficult to detect, but often productive tasks such as writing exercises will draw your attention to the problems. Students' dictation exercises may reveal physiological or hearing problems: students with hearing problems may omit affixes from many words, or substitute near homonyms for many of the words which were dictated. The same exercise may give evidence of processing or listening problems. For example, certain students may incorrectly punctuate the dictation because they do not correctly interpret the pauses (junctures) or the intonations that the reader has used. It is important to be alert to such clues to listening problems so that teaching can begin where the problem lies. If the student has physiological or processing difficulties, then he will be unable to perform tasks at the interpretive level. Proper diagnosis and carefully planned learning tasks are the key to skill development.

A more sophisticated task, such as listening for main ideas, or making running notes during a listening situation will allow the students to demonstrate interpretive or auding skills. Difficulty with such tasks indicates that students need both instruction and practice in listening for key words and expressions which point to the main and supporting ideas. For example, would your students react to a speaker's opening comment 'There are three things I want to talk about today . . .' or to words like 'first', 'for example', or 'in conclusion'?

Attention to the use of such words and expressions is essential if students are to extract information from oral material. These interpretive skills can only be developed through planned, direct instruction and practice.

Speaking. The teaching of SPEAKING SKILLS should reflect the understanding that speaking skills must be taught on three levels: the level of articulation (speaking); the level of dialogue (conversation); the level of oration (speech-making). At the level of speaking, students may have articulatory problems such as lisps which require correction by a specialist, or they may simply get 'tongue-tied'. Difficult clusters, for example, -lfths as in **twelfths** or -xths as in **sixths** may simply require practice; difficult words such as **synthesis** or **onomatopoeia** probably require careful pronounciation, syllable by syllable, before they can be mastered; phonetic errors such as **drownd** for **drown, sompthing** for **something, nucular** for **nuclear, acrost** for **across** may be eliminated simply by drawing attention to the non-standard pronunciation. Students may also experience difficulties in applying phonemic stress, as, for example, in the use of **defense** and **defense,** or they may be unable to apply proper intonation in their speech. Most notable with respect to the latter is the increasing occurrence of a rising intonation at the end of the declarative sentence. Although this particular problem may be a developmental one, students require assistance if they are to develop improved speaking skills.

A special set of skills is necessary if students are to be able to engage cooperatively in discussions and mutually benefit from the exchange of ideas. Many of the skills are social ones which students can best learn through group discussion and activities. During discussion, do your students allow the speaker to finish his comments without interruption? Do they address their comments to the speaker's main ideas and avoid distractions? Can they show their disagreement with a speaker in a courteous but effective manner? When discussing a poem or movie or television show can students express their ideas using language which is acceptable? Can they substitute appropriate and meaningful expressions for vulgarisms or trite, teenage jargon? When acting out a scene involving the principal and a delinquent student, are they aware of the purpose and audience in the communication situation? Can they select appropriate language for the situation? Skills such as these are basic to effective verbal interaction. Instruction and practice in the classroom will help to make students more effective communicators in social situations.

The skills of speech-making involve, initially, composition skills, similar to those employed in written composition. Although the orderly presentation of ideas to a particular audience and for a specified purpose is the major goal of such activities, students must also concentrate on clear enunciation, natural and effective pitch, stress, and juncture, and personal composure. Through practice in making speeches, in both formal and informal situations, students will better understand the different role relationships which exist between speaker and audience, and the effect these relationships have on the mode of presentation. For example, whereas a presentation of slides taken on a family outing may be appropriate for a classroom presentation on vacationing in Jasper National Park, the same slide presentation may not be suitable for a formal speech to teachers and parents on the subject of the value of our national parks. When learning how to make oral presentations, students must become aware of the importance of each aspect of the presentation to the total effect.

Reading. The teaching of READING should reflect the understanding that different types of reading tasks require different reading skills. Students should be aware of, and come to recognize the distinct features of functional and imaginative reading material. For example, when reading an historian's account of the Klondike gold rush, students require skills which will enable them to find the key ideas, recognize summary statements, and understand the overall development of ideas in the account. A Robert Service poem, depicting the lives of the Klondikers would, no doubt, be read with different features in mind. In the latter case, students should be able to recognize the effect of literary techniques such as figures of speech, foreshadowing, dialogue, and connotative word usage upon the feeling that the author is able to transmit about the way in which the goldrush affected the lives of the people involved. Students will be better able to read with a purpose if they are more aware of the purpose for which the author has written, and the techniques he has employed to achieve that purpose. (For assistance in planning and implementing an effective reading component in your language arts program, see the Secondary Reading Handbook.)

Writing. When WRITING students require the same sense of purpose and audience which is necessary for effective listening, speaking and reading. The distinction drawn earlier between functional and imaginative communication acts must be extended to include writing. Skill and technique in both types of writing need development at these grade levels. For example, in functional writing tasks such as essays, students require the ability to state a thesis and support it, to organize and develop an argument or idea in a systematic way, and to be increasingly impersonal and objective as the situation becomes more formal. On the other hand, an imaginative task requires that students reduce the distance between themselves and their audience rather than increase it. They want to use provocative words rather than precise ones, and to open their writing to more subjective interpretation than is desirable of the more functional task. Furthermore, students must become aware of the increasing importance of language conventions as the task becomes more formal. For example, whereas the use of slang expressions may effectively communicate emotions to a companion, their use will communicate something quite different to a potential employer. Although these examples represent two extremes which rarely exist, the teaching of writing should be directed toward an awareness of the relationship of writing style to the purpose of the task and the audience to which it is directed.

Viewing. The process of VIEWING is similar to the processes of listening and speaking in that each is three-dimensional. All normal students can see, but can they look and observe so that they not only see what is presented, but process the various elements simultaneously and interpret what they have processed? The intent of the visual component of the language arts program is to develop in students the ability to gain knowledge and ideas, and to evaluate what they learn from visual modes of communication. It is hoped that students will develop an awareness of the techniques employed in visual communication. What techniques, for example, are employed by the documentary filmmaker to achieve his purpose, and to suit a particular audience, and how do they differ from the techniques employed in making imaginative films? What is the essential difference between the filmmaker's art and that of the still photographer? How does the latter differ from a political cartoonist and when is each form most appropriate and effective? To what extent, and to which audience, can body language convey meaning? For example, how does the meaning of a clenched fist differ for a baseball umpire, a basketball referee, teamates on the football field after a successful play, and an activist? Students cannot become critical viewers in their daily exposure to visual media if they have no understanding of the techniques which comprise the medium, and the meanings which are visually conveyed.



TEACHING SPECIFIC SKILLS

The language arts program encourages you to relate the teaching of specific skills such as spelling, handwriting, or literary analysis with an understanding of the communication process and with the general skills. However, the relationship between the concepts and skills as outlined in the Statement of Content is not always obvious. The purpose of this section of the Guide is to clarify how and when selected groups of skills can be effectively included in the program. Not all specific skills have been chosen for discussion. It is hoped that these examples will help you to integrate other specific skills with the general skills, and to relate the teaching of skills to the communication process.

Spelling, punctuation, capitalization, form. The teaching of SPELLING, PUNCTUATION, CAPITALIZATION and FORM is directed toward the awareness that such conventions contribute to effective communication because they follow codes which *are accepted and understood throughout the English speaking world.* For example, punctuation is the written means by which the intonation of speech is transferred to paper. Capitalization often discriminates homophones such as **God** and **god.** Furthermore, conventions are socially determined, and as such, are subject to change — the spelling of **programme** is now acceptably clipped to **program;** the once mandatory commas around coordinate conjunctions are now restricted to elevated styles of writing; and a footnote is no longer necessarily at the foot of the page. Nevertheless, the appropriate and proper use of these conventions is an important measure of competence, particularly in the business world, and students must be able to demonstrate this competence.

Word Meaning, Usage, and Grammar. The goal of teaching WORD MEANING, USAGE AND GRAMMAR is the understanding that usage involves the selection of the most appropriate word or words not only from the point of view of grammatical accuracy but also from the viewpoint of what communicates meaning most effectively to a given audience in a given situation. Fine distinctions in grammatical usage can convey diverse meanings. For example, the statement — the committee **is** going for dinner . . . i.e., together, is significantly different from the committee **are** going to dinner, i.e., each to his own home. What the student should understand is that although precise word usage normally enhances the effectiveness of speech, such discriminations are effective only if the listener or reader is able to make the same discriminations as the speaker or writer. Thus, if the audience does not know the difference between the **committee is** and the **committee are** then a more appropriate means of conveying the intent must be sought. Similarly, the use of jargon must be kept within the confines of the audience for which it is appropriate. Contrast the meaning of **leg** to a yachtsman, a bridgeplayer, and a physician. By drawing attention to the variable meanings of words and to specific word usages, you can help to develop in students a greater appreciation for the need to be more explicit in the use of words, and to develop more sophisticated language skills.

The teaching of grammatical concepts should reflect the understanding that language has a system, and that knowledge of that system can improve communication skills by making users of a language more aware of how language is used, and by providing a means for talking about its use in speaking and writing.

Handwriting. The teaching of HANDWRITING should produce in students the understanding that illegible script is a barrier to effective communication. If, for example, a student's **i's** and **e's** or **o's** and **a's** are confusing, then this gives the impression either that the word has been misspelled, or that a different word was intended. Although in some cases it may be necessary to formally teach handwriting skills, most students will benefit by minimal practice with difficult pairs. For most students, it will be sufficient to point out the way in which poor handwriting skills have acted as a barrier to effective communication in their writing tasks. Legibility must be the goal at all times.

Literary Appreciation and Interpretation. Implicit in the teaching of LITERARY APPRECIATION AND INTERPRETATION should be the understanding that all forms of literature — print and non-print; visual and verbal — are an artistic extension of the communication act, and like all art forms are the objects of subjective interpretation and evaluation. Students will be encouraged to make judgments of their own, and to develop their own system of values if they are exposed to different values and given the opportunity to express their ideas and make decisions about their own behaviour and feelings. For example, after reading and discussing 'Mending Wall', and viewing the film **Neighbours,** you might want to discuss the statement 'Good fences made good neighbours.' Students' personal experiences with neighbours will help to make the discussion

more meaningful to them. By introducing other poems, stories, novels, films and so on, the concepts of the neighbourliness can be expanded to encompass the whole sense of community, and the changing and diverse roles which the community has played in Canadian society. Students can then be expected to make judgments about themselves as neighbours, and as community members on the basis of the experience which they have gained through exposure to the thoughts and values of others.



APPROACHES TO TEACHING LANGUAGE ARTS AND EXAMPLES

A teaching method, or approach to teaching the language arts, is essentially a means of organizing the content of the program into meaningful and manageable units. For this program, it is hoped that you will choose from a variety of approaches the one most suitable for teaching each skill or group of skills. For example, you may wish to use a communication situation unit as a means to develop effective listening and speaking skills in informal communication situations. (Since many of you are not familiar with this approach, the steps in developing such units are detailed below.) Similar skills as they are applied to more formal communication situations might better be developed in a unit focussing on a contemporary theme which is of interest to your students. Sometimes the specific needs of your students will be more apparent, either because you have effectively used diagnostic techniques or because some of the objectives of previous units have not been met to your satisfaction. Then, you will be able to plan a unit by first identifying the skills and concepts which are to be developed and then selecting the content, or the vehicle, by which to develop those skills. It is important to ensure, however, that diagnosis precedes planning of the unit so that time is not spent teaching skills which students have already acquired through previous instruction. It is also important to realize that the particular arrangement of approaches is not important; it is the appropriateness of each approach for the objectives of the unit which must be stressed. The most effective teaching will occur when the method of instruction is closely tied to the specific objectives of the unit of study.

In order to further illustrate this eclectic approach to planning, a sequence of three units — a communication situation unit, a thematic or literary unit, and a language-needs based unit — has been roughly developed following the seven-step curriculum building model. Although this is only an example, it is hoped that this sequence of units will further demonstrate the way in which the philosophy, objectives, content, resources and methodology which comprise this language arts program can be effectively implemented at the classroom level. Let's begin with the communication situation described above and develop a unit following the model.

WHY CAN'T YOU UNDERSTAND? — A COMMUNICATION SITUATION UNIT

Some explanation of a communication situation unit is necessary. A communication situation unit originates with a real or contrived communication situation identified by you and your students. For example, think of the many misunderstandings which can arise from a breakdown in communication. A teacher misunderstands a student and punishes him unduly. A parent misunderstands a son or daughter and the outcome is painful to both. Or a student misunderstands a friend and the friendship is lost. Each of these is a potential starting point for the development of a communication situation unit.

Once the communication situation has been chosen, the unit can be developed following the curriculum building model (see pages 28 to 32 for the model and a description of each step). Following a diagnosis of students' strengths and weaknesses, objectives are set and pertinent concepts and skills identified. The selection of learning activities, content and materials which follows must focus on the communication situation which has been selected. One of the most important activities will, of course, be an examination of the communication situation in terms of the communication model. The evaluation which is planned should attempt to determine the extent to which students have mastered the concepts and skills which were taught. The final evaluation provides valuable input into the next unit, whether this or some other approach is planned.

Step 1 — Diagnosis of needs and interests. The students' interest in the unit rests with the communication situation chosen. Each student has often been misunderstood and has probably been mistreated because of that misunderstanding. He will be interested in learning what barriers to communication frequently cause such misunderstandings. You may be aware of particular language needs of your students depending on the input you have from previous instruction and evaluation.

Step 2 — Formulation of objectives. Some learner objectives for a unit dealing with 'misunderstanding' may be:

a) to develop the ability to listen more effectively;
b) to develop the awareness for precision in choice of vocabulary in both oral and written communication;
c) to recognize the need for completeness of expressed thought;
d) to understand the need for the sharing of common experiences in order to facilitate communication;
e) to develop a greater understanding of varying points of view;
f) to develop the ability to recognize the difficulties created by a breakdown in communication as reflected in a variety of media, for example, newspaper articles, newscasts, TV programs, movies, etc.

These are a few of the possible objectives. Others may be suggested to you by the needs of your students.

Step 3 — Selection of learning experiences. Many of the learning experiences you select for this unit will center around the breakdown which occurs in various communication situations. Discussion will arise out of students own experiences, or from stories, TV programs, films, newspaper and magazine articles, poems and even novels. It will be your task to provide structured learning activities which will eliminate the barriers to effective communication and facilitate better understanding between individuals and groups.

Step 4 — The selection of content. For this unit, materials may be drawn from students' own experiences, and from the body of literature which is available to you. Some suggestions are provided here but you will have additional ideas of your own. Since no grade level has been specified for this unit, the materials suggested are from texts at all grade levels. When planning your own unit, you should be careful to choose materials from the appropriate recommended resources, and from the supplementary list. (You may have guidelines in your own school about the use of supplementary and recommended resources at each grade level. These should be strictly adhered to when planning any unit.)



SOME SUGGESTED RESOURCE MATERIALS

Getting Together — Unit 3, p.92 — Scholastic

"All the Years of His Life" — **Experiences** (John Wiley & Sons)

"I Got a Name" — **Experiences** (John Wiley & Sons)

"Thirteen" — **Explorations** (John Wiley & Sons)

"The Angry Man" (poem) — **Explorations** (John Wiley & Sons)

"Chanson Innocent" (poem by E.E. Cummings) — **Explorations**

"What Is Truth" (by Johnny Cash) — **Truth & Fantasy** — p.120

"The Whistle" (by Greg Clarke) — **Explorations**

"The Fan Invitation" — **Explorations** — p.80

"Then We'll Set It Right" — **Explorations** — p.50

Patterns of Communicating, Book 2, Chapter 14 (Usage: Adapting the Message)

Newspaper columns, such as Ann Landers

Cartoons — **Language Is** — pages 10, 11, 34, 35

"Winning & Losing" — p.47 — **Contact** (Maturity) — Scholastic

Television programs — e.g., The Family, Happy Days, All in the Family, Mary Tyler Moore Show

Step 5 — Organization and integration of learning experiences, content and teaching strategies. At this point, daily plans should be outlined. Review the content you have selected, decide the amount of time you plan to devote to the unit, and then apportion time to each skill area. Some skills may require more attention than others. This will be your decision based upon the particular needs of your students.

Step 6 — Implementation of teaching and learning activities. You may find that this unit is most successful if introduced by a specific student experience which has been brought to your attention. (Perhaps a student in your class has been punished by parents as a result of misunderstanding.) You may introduce the unit through an informal class discussion in which students examine the problem of misunderstandings which can result from a breakdown of communication. Analyse the nature of the breakdown and then proceed to the activities which you have planned. Remember that your students need to have a sound understanding of all the elements of communication. The activities which are carried out should reflect these elements as well as the important areas of listening, speaking, reading, writing and viewing. As a result of the learning activities provided, students should be better

able to identify the components of effective communication.

Step 7 — Evaluation of learner objectives. It is important to remember that evaluation must be carried out continuously during the course of any unit and that adjustments must be made to your plans to accommodate your changing perceptions of the needs of your students. In Step 7, formal and informal evaluation procedures (see pages 46 to 54) must be carried out in order to provide the necessary input into the next unit. Perhaps during the course of this unit you have discovered that students usually follow the logical development of the parent's argument, but fail to draw a logical conclusion from it or are unable to effectively conclude their own arguments. You have noticed, too, that they often encourage misunderstandings by interrupting a speaker, or by failing to respond courteously to points made by the other. You may be pleased with the skill development evidenced so far relative to the other objectives for the unit but would now like to see your students broaden the applicability of the skills by introducing them to more formal examples of argument and persuasion. You will want to incorporate the necessary skill areas into the objectives for the next unit which you plan.

This next unit may be organized differently (as is the following one) or it may repeat the communication situation approach just described.



MYSTERIES OF THE WORLD — A THEMATIC UNIT

Step 1 — Suppose your grade nine students are becoming interested in mysteries such as the Loch Ness monster, the Bermuda Triangle, UFO's, the Buried Treasure of Oak Island, or Atlantis which they hear and read about almost daily. Your students lack the knowledge and skill necessary to locate, understand and evaluate the evidence supporting the existence of these mysteries. The identification of this theme is the first step.

Step 2 — Formulation of objectives. Some learner objectives which might be set for this unit are:

a) continued development of the ability to listen for specific purposes, e.g., for main ideas, supporting statements, biased reporting, illogical conclusions;
b) continued development of essential speaking skills, e.g., speaking to the point, stating an idea completely with supporting ideas, responding courteously and succinctly to points made by others;
c) development of critical reading skills, e.g., distinguishing fact from opinion, recognizing factors in persuasion;
d) development of skills in reading flexibility, i.e., adapting rate of reading to suit purpose and material, e.g., skimming and scanning, reading for detail;
e) development of an argument in written or oral presentations, e.g., supporting a thesis, concluding emphatically, convincing and persuading an audience;
f) development of research skills using current sources, e.g., periodicals, journals, television and radio.

These are a few objectives which might be set for this unit. Others will arise out of your own awareness of the needs of your students.

Step 3 — Selection of learning activities. One important activity for this unit would be the gathering of information using periodicals and newspapers, resource persons, personal experiences, and television, radio and video productions. Once students have explored the area, they might each be asked to prepare an oral report accompanied by a visual presentation such as a map or diagram, a poster, slides, or photographs.

This initial activity provides the opportunity to assess the students' oral language needs and their ability to research a current issue. New objectives can be set, or old ones revised, and further activities and instructions planned on the basis of this diagnosis. You might also want to introduce some of the literature which tells of the mysteries of the world. This activity will provide an opportunity to discuss the difference between fiction and non-fiction and between fact and opinion. Another interesting activity might be the development of a book, illustrated of course, on the subject of one of the mysterious phenomena. The book could include a table of contents, paragraphs which have been assigned during the course of the unit, and a bibliography of appropriate reference materials. Students will have practice in planning and organizing material into the various parts of a book, will learn the procedure for making bibliographical entries, and will have an opportunity to demonstrate their ability to present their ideas in an aesthetic manner.

Step 4 — Selection of content. The major source of materials for this unit will be the library; however, you will want to have materials for whole class activities. For example, you may want to motivate discussion on the first day of reading 'Mother Shipton's Prophecy' **(Prose of Relevance I)**. Other available stories appear in the recommended texts — **Experiences** and **Dialogue**.

Step 5 — Integration of learning experiences, content and teaching strategies. When planning the activities for the unit, you might ask yourself questions about the extent of integration in the unit, and the appropriateness of teaching strategies:

a) Have the skills been sequenced according to some logical criterion?
b) Are all the general skills — L S R W V — present in each activity?
c) Have I made provision for the application of learned skills in other subject areas?
d) Have concepts and skills representing all aspects of the language arts been included?
e) Is there motivation for communication in each activity, that is, are the purpose and audience clearly defined?
f) Have I provided opportunities for individual, small group and whole group activities?

These are some of the questions you might ask yourself at this stage in the development of the unit.

Step 6 — Implementation of learning and teaching strategies. Keeping in mind that successful implementation involves attention to objectives, flexibility, and continuous diagnosis, a sequence of activities might be as follows:

1. Begin the unit around Halloween time and use the theme as an introduction to other mysterious happenings. During the discussion you may need to remind students of the importance of courteous and attentive listening behaviours. And you should be making mental note of which areas need greater attention.
2. Begin an investigation of the topic. At the same time, discuss crucial evaluation skills such as determining the authenticity of authors and sources, the currency of sources, and the difference between data and hearsay. Do students know the meaning of these words? Do they know where to find various resources in the library, and how to use them? When researching, do they demonstrate their ability to summarize, to record information efficiently, to acknowledge sources, and to distinguish fact from opinion? Answers to these questions will help you to identify key areas of concern for the future.
3. Have students prepare a brief presentation introducing the particular mystery each has chosen to explore. Discussion might involve the use of visuals to enhance the oral presentation, and the importance of clear and careful diction. Students might practise their listening and summariziation skills by recording the important details while listening to each presentation. Small group discussion following the presentations or a question period would provide students with the opportunity to practise their good listening and speaking habits.
4. The first written assignment might follow from this presentation. After discussing the purpose and general characteristics of an introduction, and after examining various books and their introductions, have each student write an introduction for a book he will develop on the subject of one of the mysterious phenomena. At this point, the various parts of a book and their purposes could be discussed in order to prepare students for the larger task of developing a book.
5. Once the major activity is underway, carefully planned appropriate assignments must be provided. Assignments should move from oral to written, and from the general to the specific. As students become more involved in the task, they will have to organize their ideas into a table of contents, and select those illustrations, diagrams and maps which they would like to include in the book. Are students aware of the purpose and contents of the various parts of a book? Are they familiar with various means of presenting information and the purpose and effectiveness of each? Previous activities should provide at least partial answers to these questions. On the basis of your diagnosis, you can establish daily objectives.

The list of activities is by no means complete; however, it should provide suggestions as to how activities can be sequenced and interrelated to provide an orderly learning pattern.

Step 7 — Evaluation. In this unit, there is ample opportunity to assess the needs of students and to incorporate new learner objectives into the next assignment. Summative evaluation of the polished oral and written presentations should be based on the objectives set for the unit. Quizes on measurable skills will add to the diagnostic data. This activity will provide you and your students with valuable feedback which will form the basis for development of future units.



DEVELOPING A LOGICAL ARGUMENT — A LANGUAGE-NEEDS BASED UNIT

The unit which follows in the example sequence is a language-needs based unit, although it does not have to be so. Nevertheless, assume that the two previous units have helped you to determine a specific area of weakness. Using the students' weaknesses as a starting point, you can plan a unit which will meet their needs.

It is important to remember that not all students will have exactly the same area of weakness. If you are able to adequately plan ahead, you may want to place students in small groups according to their needs, and provide a different unit for each group based on the specific needs of each group of students. Although a greater variety of needs can be satisfied, small group instruction requires excellent planning, preparation and organization to be effective.

Step 1 — Diagnosis of students' needs. Throughout the first two units students were required to listen and to read for main idea and supporting statements, to examine information critically, and to draw conclusions on the basis of their own evaluation. Although they gained proficiency in these areas many students were unable to transfer the skill to their own writing. They were unable to show coordination and subordination of ideas in their paragraphs and to state conclusions effectively. On this basis, objectives for a new unit can be set.

Step 2 — Formulation of objectives. Some objectives for the unit might be as follows. You will no doubt want to set your own.

a) development of skill in recognizing subordinate conjunctions and transitional words and phrases;
b) development of skill in writing complex sentences using subordinate conjunctions;
c) development of skill in ordering ideas and events logically and effectively;
d) development of skill in punctuating sentences to show coordination and subordination, e.g., use of the semi-colon;
e) development of skill in writing concluding sentences, e.g., restating and emphasizing main ideas.

Other objectives may be necessary to ensure transfer of the skill from receptive tasks to productive ones.

Step 3 — Selection of learning activities. When the focus of attention in a unit is on skill development it is often difficult to establish and maintain interest in the learning experiences. Some students will recognize their own weakness in the particular skill area, and this awareness will capture their interest. For others it will be essential that you provide relevant and interesting learning experiences in order to gain a commitment from them. Before students are expected to use the skill being developed, activities may be planned which reinforce their ability to recognize main and supporting ideas, and effective conclusions, thereby using their strength in the receptive skill to assist development in the weaker area. Once students have begun to apply what they are learning in sentences, activities can help them to broaden its application in paragraphs. You may even be able to advance the skill to multiparagraph compositions. Whatever the level of your students, the experiences you provide should begin with students' strengths and build on those strengths until the optimum level of skill development is attained.

Step 4 — Selection of Content. Many of the recommended texts will be useful for this unit. Here are some possibilities:

Cambridge Writers Program 9
Only What Fits — Chapter 6

Cambridge Writers Program 10
A Fair Chance — Chapter 5

Cambridge Writers Program 11
The Icy Challenge — Chapter 4

Cambridge Writers Program 12
Involve Yourself — Chapter 5

Grammar Is — Chapter 5, 6, 7

Patterns of Communicating 3 —
Chapter 6 & 7

Action English 3 — Chapters 10 & 11

Step 5 — Integration of learning experiences, content, and teaching strategies. The preparation of daily plans should follow a logical sequence. You can only ensure an orderly learning pattern if you are careful to include all the essential teaching and learning strategies in each daily plan. You might check your plans for this unit against the following criteria:

a) Do the first lessons adequately reinforce and strengthen previously learned skills?
b) Is there provision made for accurate diagnosis of specific difficulties for each of the objective skills?
c) Does each daily plan involve receptive and productive language activities?
d) Is the relationship between application of the skill to oral and to written tasks made clear in each lesson?
e) Is each writing task carefully defined in terms of the communication model? For example, does the student know who his audience is? Does he know the purpose for which he is writing?
f) Does each lesson provide an opportunity to determine the extent to which skills are being mastered?
g) Have the daily plans been properly sequenced to advance the student from low level skills, e.g., using words and word groups, to the higher level skills of paragraph and essay writing?
h) Are students given opportunities to apply their newly developed skills to a variety of writing tasks involving other areas of the language arts?

If you have assured yourself that the unit is carefully planned to this point, then you are ready to implement it.

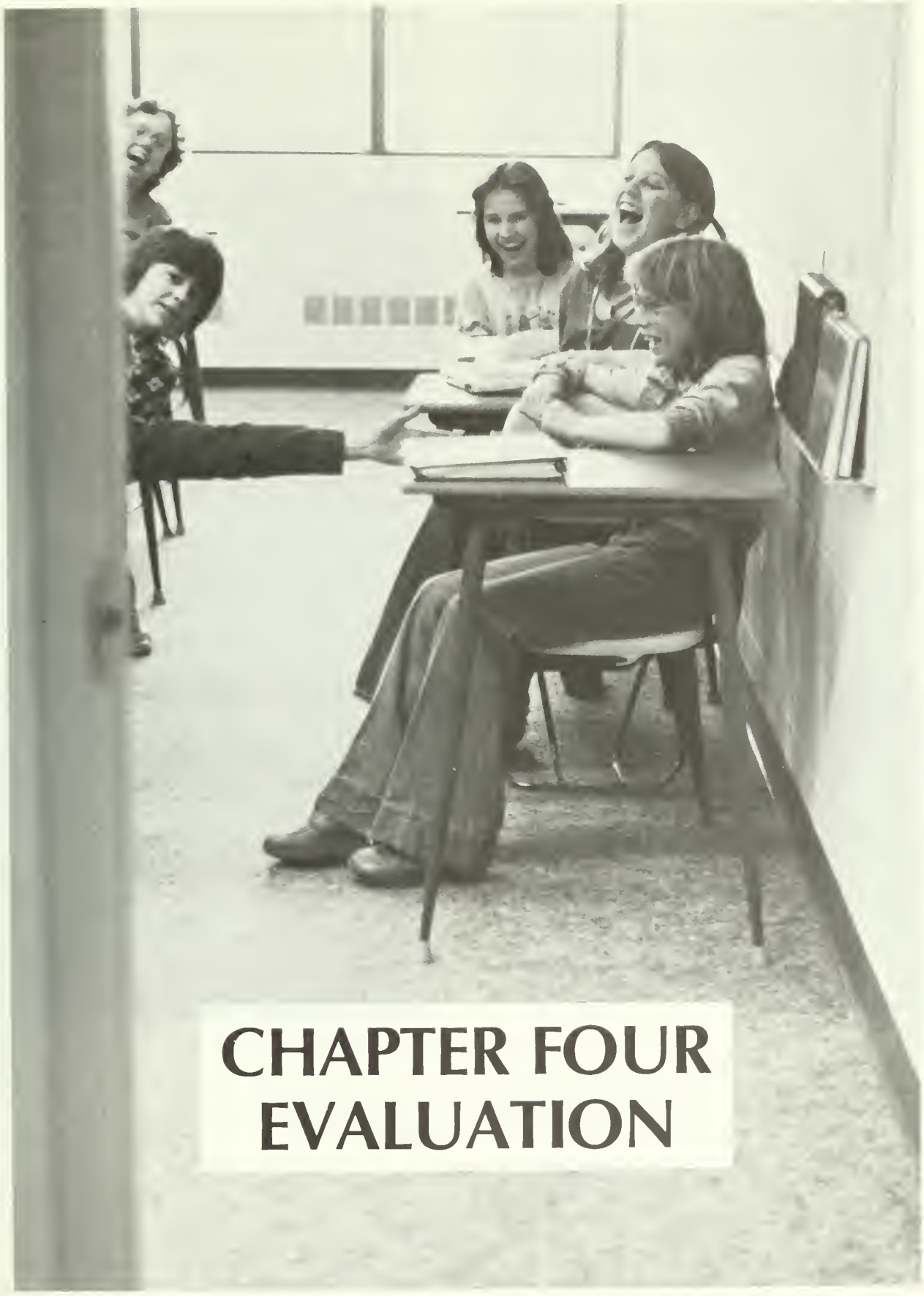
Step 6 — Implementation. If the unit is carefully planned the most important concern during implementation is to ensure that you do not become too rigid. You can follow a plan and still be flexible enough to respond to your changing perceptions of the students' needs. If a colleague offers you an excellent exercise for practising subordinate clause formation don't hesitate to try it. If a provocative film comes into the school, and you think it would provide excellent motivation for a writing task, use it. If students don't know what correlative conjunctions are, and they have not been included in the sequences, fit them in appropriately. And if students progress beyond your expectations, then continue to develop the skills in multi-paragraph compositions. This kind of flexibility is the key to mastery of basic skills and to advancement to higher level. To maintain interest, try to include in your lessons, new and interesting materials for your students to respond to and write about. Integration of the writing skill with reading, or literary appreciation skills will help students to effectively transfer the skill to actual writing tasks.

Step 7 — Evaluation. Although you have been diagnosing throughout this unit, and have been providing formative evaluation tasks, you will likely want to conclude the unit with some form of summative evaluation. You will want to know the achievement level of your students primarily for the purpose of assigning grades, but also as input into future units. No evaluation

during the year should be entirely summative. In order to ensure that you obtain valuable information from evaluation, it is essential that you assess the level of achievement for all the objectives, not just the higher level ones. Can students identify subordinate conjunctions? Do they recognize conventional transitional words and phrases in sentences, paragraphs, and essays? Can they write sentences with subordinate clauses? Can they punctuate complex sentences? Do they apply what they have learned to other writing tasks and in other subject areas? Unless the final evaluation is designed to test each level of skill development you will not know to what extent students have mastered what you have taught them, and you will have no input from the unit for planning future units.

Thus, the circular nature of curriculum building becomes evident. The actual approach which you choose for each unit of study does not affect the way the model is used. For each of the examples in the sequence, the model has provided a step-by-step process for the development of effective teaching units. And in each case, there has been a continuous flow from one unit to the next, regardless of the particular arrangement of units or methods used to teach those units.

To restate the major intent of this section of the Guide, it is hoped that you will choose from a variety of approaches those with which you are most comfortable, and which you feel will be most successful in achieving your objectives.



CHAPTER FOUR
EVALUATION

The purpose of this chapter is not to prescribe standards for evaluation in the language arts program. Rather, its purpose is to provide a rationale for evaluation which will help ensure consistency throughout the province. The Program of Studies already assists this program by providing more specific objectives and more detailed content in the form of concepts and skills than were previously given. However, unless you are able to measure accurately the extent to which objectives are being met, the evaluation will not be useful to you or to your students.

Each time you undertake to evaluate, you should know who or what you are assessing (for example, the students' learning; your own teaching strategies; the program) and what information you expect to obtain which will help you complete your evaluation. Different types of assessment serve the different purposes for which evaluation is undertaken. It is important that your evaluation is based on sound assessment practices, that is, assessment practices that are valid and reliable. To be valid they must measure the intended materials in a variety of ways to minimize errors caused by question styles. To be reliable they must be frequent, consistent measurement that can be repeated.

The form which the assessment takes will depend upon whether it is to be used for ongoing (FORMATIVE) or final (SUMMATIVE) evaluation. Formative evaluation as it applies to regular classroom instruction is a means of determining those areas of the curriculum with which students are meeting success as opposed to those areas where revision of instructional programs may be necessary. Its function in the curriculum building process is discussed throughout CHAPTER THREE (in particular, see pages 28 to 32). Summative evaluation provides information to assist in making final judgments with respect to a student or curriculum program. In essence then, formative evaluation looks at the ongoing process while summative evaluation looks at the final product.

Your choice of formative or summative assessment instruments will be determined by your evaluation purpose. For example, determining individual student strengths and weaknesses for specific skill areas within a program would call for a formative assessment instrument as a DIAGNOSTIC test that is able to provide readily interpretable scores measuring distinct skill areas. On the other hand, determining final marks for report cards calls for a summative measurement instrument which is able to provide a more global kind of score.

It is important to remember that evaluation should be aimed at the outcome of learning experiences and not at the method you use to achieve the objective. None of the objectives of the particular instructional unit — specific or general, cognitive or affective — can be overlooked if adequate data is to be obtained. Without such data, meaningful objectives for the next unit of study cannot be established.

Too often, only summative evaluation is carried out, partially because the program's expectations appear too heavy, and it is felt that valuable time is wasted on other evaluation activities. However, careful use of evaluation techniques can actually save time by helping to establish instructional priorities. Once you have determined your students' strengths and weaknesses, you can establish which areas of the curriculum require the most attention, which need minor attention, and which require review and reinforcement.

The objectives most often overlooked in evaluation are the affective ones. The way in which the program you offer has influenced the beliefs, attitudes, values, and other personality and affective traits of your students may be difficult to measure; nevertheless, an effective educator cannot ignore this component of the program. If the affective objectives of the program are to be met, then the affective domain must be given the same priority in evaluation as it is given when objectives are set. Some suggested instruments and techniques which might assist the evaluation of affective objectives may be found in the next section of this chapter and in Appendix B.

NOTE: This chapter was prepared for the ad hoc committee by Shirley Ann Michaels and Ann Mulgrew, Consultants in Pupil Assessment, Edmonton Public Schools.

APPROACHES TO EVALUATION, & EXAMPLES



It is important that a valid assessment program includes a variety of assessment techniques. The type of evaluation you are undertaking will determine the kind of assessment program you will require. It is essential that assessment materials on any particular topic measure all of the important learning outcomes included in the instrumental plan. Often these outcomes involve aspects of the cognitive, affective and psychomotor domain. **Cognitive** objectives emphasize the attainment, retention and development of knowledge and intellect. The acquisition of subject matter — whether it is very simple or complex in nature — is primarily a cognitive function. The **affective** domain encompasses those behaviours characterized by feelings, emotions, or values. Affect is positive (directed toward some goal object) or negative (directed against a goal object.). Thus a student may be favorably or unfavorably impressed by his teachers, the school, or the curriculum. The **psychomotor** domain refers to muscular or motor behaviours. Running, speaking, and handwriting may be classified as psychomotor activities. In this chapter you will only see further information about the cognitive and affective domains. Remember, however, that many language arts tasks involve a psychomotor component.



ASSESSMENT IN THE COGNITIVE DOMAIN

The variety of thought processes from the cognitive domain that can be tested in an assessment program include:

Knowledge: concerned with the acquisition of information about language, language skills, and literature. Emphasis is placed upon the simple recall or recognition of information presented in class;

Comprehension: includes those objectives, behaviours or responses which are concerned solely with an understanding of the literal messages contained in communications;

Analysis: consists of breaking down the broad fields of language, language skills and literature into their constituent elements;

Application & Synthesis: refers to the production of both functional and imaginary oral and written communications;

Evaluation: is generally twofold in that it emphasizes objective evaluation in terms of the mechanical appropriateness of the communication, and subjective evaluation in terms of the expressive or creative effect of the communication.

These definitions of thought level can be applied to the assessment of the outcomes of a lesson on an area such as grammatical structure. For example, you might use the following test tasks: (1) defining grammatical terms taught (knowledge); (2) identifying practical examples of various structures (comprehension); (3) determining examples of appropriate use of various grammatical structures within a given paragraph (analysis); (4) following explicit directions in creating grammatically correct sentences (application); or (5) using correct grammatical forms implicitly in an original composition (synthesis).



QUESTION TYPES FOR COGNITIVE ASSESSMENT

The writing of test questions to measure these different cognitive levels involves finding the most suitable manner in which you may pose problems to students. There are many testing qpproaches, the appropriateness of which depend on the assessment philosophy being followed, the assessment questions needing answers, and the particular circumstances surrounding the testing program in your school. To meet the particular goals of an assessment project, certain kinds of testing materials will be found most appropriate. The junior high school program emphasizes the integration of listening, speaking, reading, writing and viewing activities. Thus it is important that assessment materials validly measure the desired outcomes of this integrated program as opposed to measuring isolated components.

In the following paragraphs, three question types will be discussed. They can be described as SELECTION-TYPE questions, OPENENDED questions and PERFORMANCE questions. Depending on the chosen content area to be assessed, any of these types could be valid assessment tools. Samples of representative questions for each question type are found in Appendix B. (See pages 115 to 144.)

SELECTION-TYPE QUESTIONS

Selection-type questions are complex to construct. Properly developed, they can be used to assess many of the cognitive skills in a language arts program. They provide a flexible method of measuring a great variety of outcomes. In general, they should include logically related and arranged alternatives, with a correct or best answer and other plausible, grammatically parallel, but incorrect answers. The question itself should be as brief as possible. Selection-type questions can be divided into three categories: constant-alternative selection questions, changing-alternative selection questions, and matching questions.

Constant-Alternative selection questions are composed of sets of two or more alternatives that remain constant for a series of questions or statements. One of the simplest forms is the traditional True-False question. More complicated versions may involve a selection based on a four- or five-choice set of constant alternatives. For this type of question, the quality and precision of language used is crucial

to the question's success. You will wish to consider the reading difficulty of the alternatives carefully.

Changing-alternative selection questions can take a number of forms. In general, this question type requires the student to select an answer from among several alternatives which change with each question. The selection can be made many ways — correct, best, cause or effect, most similar or dissimilar, and so on. The most common type of changing-alternative selection questions are rearrangement exercises, analogies, and problem-solving items. These different testing techniques can be used to create the type of assessment questions desired. Many references exist that describe the important details involved in constructing selection-type questions. (See page 144 for for a reference list). Reference to these sources will ensure that you have the right tools to build well-constructed selection questions.

The **matching** exercise is a variation of the multiple-choice question. While the multiple-choice question usually presents a single problem and several solutions, the matching exercise presents several problems and several solutions. The list of alternative solutions is constant for new problem or stimulus. Because the alternatives are used with more than one question, it is very important to ensure that the alternatives fit with all the questions. The alternatives must be of the same quality and grammatical construction or else clues will be given as to which alternative answers a question. Matching exercises might involve events, inventions, results, definitions, quotations, dates, locations, cause-and-effect relationships, theoretical statements and experimental bases, or a phenomenon and its explanation. The matching exercise's chief advantage is efficiency in time and space.

OPEN-ENDED QUESTIONS

An open-ended question is any question in which the student is expected to supply his own response rather than to select from a given list. The simplest form of the open-ended question requires students to fill in the blank with a missing word or phrase, or give a sentence response to a question. At an increased level of complexity are open-ended questions involving the writing of compositions, or performance questions. The importance of well-constructed written composition questions and performance questions cannot be underestimated. Guidelines for the construction of these question types are provided in the discussion following.

Questions which require writing can be used to assess a variety of learning outcomes. They are particularly useful in assessing an individual's ability to organize, analyze, synthesize, and evaluate materials, ideas, facts and concepts. Writing questions can be of two types — **extended response** where the student defines the scope of his writing task with respect to content and style, or **restricted response** where the test question specifically delineates the scope of the content and the expected writing style. The extended response written composition is extremely difficult to assess for content although it can be scored reliably for clarity of expression and organization. Proper use of the restricted response essay question provides for an efficient survey of a moderately large content area. The answers to this type of question may be assessed in terms of either accuracy of content or clarity of expression and organization. It is important that the allocation of marks or scoring criteria be shown to the students prior to their answering either question type. Without this information, they cannot be expected to allocate their time and efforts in the most constructive fashion.

The actual assessment of writing tasks can take many different forms. There are three major types of SCORING METHODS available for use with well-constructed questions. They may be described as **scale scoring**, **primary trait scoring** and **general impression** marking.

Several types of **scales** may be used to determine the relative merit of compositions. Scales may involve actual samples of writing or descriptive criteria. A scale constructed of writing samples will have pieces of writing arranged according to quality. At one end of the scale will be poor pieces of writing and at the other end will be pieces illustrating all the requirements of the question. To construct such a scale, it is necessary to have a pool of papers written by a group of students from which sample scale papers may be selected. You then attempt to place a new piece of writing along this scale, matching it with the scale piece most like it. In situations where this is difficult to arrange, a list of features describing an anticipated piece of writing can be constructed. Within each feature, the characteristics of a piece of writing which is low, average, or high on that feature is described. Generally, four to ten features are described. Sometimes illustrations from actual pieces of student writing are

used to further define a feature. It may not be necessary to define all possible scores as often intermediate values between characteristics such as low and average may exist and be used to indicate a student's competence on that skill.

A simpler variation of this scale is a series of statements which can be answered yes or no. Instead of deciding on a score along a continuum for each feature, you can simply decide on the presence or absence of the feature. Generally, ten to twenty features are defined. With any of these scales it is possible to achieve reliable scoring if proper care is taken in scale construction, if try-outs of the scale occur, and if the markers concur with respect to scoring criteria.

The **primary trait** scoring procedure is a new and flexible way of making formative and summative evaluations of student writing. The prime concern in this method of scoring is to judge the effect of the composition upon the intended audience. The scoring guide focuses the scorer's attention on just those features of a piece of writing which are relevant to its intended purpose. The scoring procedure is based on the premise that a carefully constructed testing situation should provide an opportunity for the student to demonstrate his ability to choose, and carry out effectively, appropriate writing strategies. The features that contribute to this success are identified and defined in terms of their importance. These definitions then become the scoring criteria.

General impression scoring is the simplest of the procedures in this overview of scoring writing questions. It requires no detailed discussion of features and no summing of scores given to separate features. You simply score the paper by deciding where the paper fits within the range of papers produced for that assignment or occasion. With this type of scoring in particular, it is essential that the implicit criteria for assigning grades to pieces of writing is internalized in common by all individuals involved in the scoring.

As indicated above, the construction and assessment of writing questions can be varied. It is important to stress that once a test question has been carefully set for a group of students, the preparation of the question is only half finished.

It is important to consider further the variety of scoring schemes available and select the one that is best suited to your purpose. Once it has been established and discussed with your students, you will be ready to score their resulting compositions in a valid and reliable way.

PERFORMANCE QUESTIONS

Performance questions also have a place in the assessment of language arts. They can be used to assess many of the skills found in the oral section of the language arts program. For example, the real measure of whether or not a student can chair a meeting can best be determined by having the student actually fill that role rather than answering questions about the role.

For this type of question, as in the writing questions discussed earlier, it is essential that the directions and statement of task be accurate and brief. It is important that performance questions include:

1. goal or objective statements;
2. the actual set of questions to be asked; and
3. assessment procedures to be followed, including criteria for assessment, or model answers.

Scoring guides for this type of question can often be similar in form to those used to score written compositions.

The use of this type of question permits the integration of the theoretical and practical aspects of language arts in a way not possible with more traditional means of assessment. To ensure success with this question type it is important to plan activities for those students not involved in the testing situation as a part of your test administration plans. Advance planning with respect to having available any required equipment such as tape recorders or a lectern also is essential.

Probably the most important aspect of the development of performance questions is to plan the placement of the student in a natural yet controlled situation, since research has shown that artificial testing situations may distort test results, causing the measurement procedures to be invalid. To illustrate the difference between a natural but controlled situation and an artificial situation, consider the performance question that might be used to measure a student's ability to complete an informal communication such as a three-minute impromptu talk. In a natural but controlled situation, the student would be given a short period of time to organize his thoughts on a familiar topic before he presented it according to general guidelines previously discussed in class. Valid scoring criteria could

assess his manner of presentation and organization of materials. The assessment of this skill would become artificial if the student had to research the topic because it was totally unfamiliar to him, or to memorize a list of facts for his presentation several days in advance.

ASSESSMENT IN THE AFFECTIVE DOMAIN

A different aspect of assessment which is crucial to a valid assessment program is measurement in the affective domain. Affective measures are often completed on an informal basis by the successful classroom teacher. Most of the instruction in school is based on the first two of Krathwohl's categories — Receiving and Responding. They feel that the three additional categories dealing with values are also necessary for really effective learning to take place. The categories are: valuing, organization of a value system, and the ability to be characterized by a value or value complex. That is, it is essential that students value positively what they are studying if they are to learn the materials effectively. Thus, including both informal and formal measurement of the affective domain in your assessment plans yields a more comprehensive measurement program. This next section contains some ideas on the formal measurement of the affective domain.

The only way to evaluate the attainment of a learning outcome is to observe some overt behaviour in the individual. This may be difficult to arrange in measuring the affective domain. It is very important that a situation be structured where student behaviour of a particular type can be accepted as evidence that the objective (goal) has been reached. Factors that make the situation difficult to arrange are the establishment of the correct relationship between an act and motive and the possible teacher-pleasing behaviour patterns of students.

Possible solutions to these problems are to use several measures of the desired behaviour to increase the reliability of the score and to measure students in unstructured or anonymous situations where they are not under any obligation to give a desired response. It is essential to remember in making measures of this kind that student responses reflect different view points and there will not be given correct response pattern. On such a measure, students' scores will range from high to low within a class; that is, there will be a range of values exhibited toward a subject. However, you can feel a program objective of students enjoying and valuing their work is being successfully met, if on your affective measure, your class scores higher at the end of the term than at the start.



QUESTION TYPES IN THE AFFECTIVE DOMAIN

The construction of actual assessment materials in the AFFECTIVE domain is a complex task. Measurement materials can be constructed to measure either directly or indirectly the affective level of a group of students. Following is a brief description of some ways the affective domain can be assessed. (See pages 137 to 143 for examples.)

One assessment type involves ONE-TO-ONE TEACHER-STUDENT INTERACTION. The first illustration of this type is the personal discussion or interview. This technique is an excellent way of determining students' attitudes and values, particularly if indirect questioning is used. A second illustration is performance tests. These will be of little help in identifying student values if performance implies a 'command' situation where individuals are demonstrating their ability to perform certain acts and do not show their attitude toward the action. However, one can use a test in which students reveal a value or attitude through their choice of a way to carry out a certain procedure. In these situations where anonymity of the student is impossible, it is essential to remember that there is not a correct-wrong scoring scheme, even though within the context of the language arts program you may desire certain values over others.

The rest of the assessment procedures involve GROUP-ADMINISTERED MATERIALS. Again, the best use of these materials is to measure the climate that exists for a particular unit of study in a 'before and after' instruction situation.

At a simple level, students can be asked to **check** their **preference** for, or attitude toward, certain ideas or activities on an inventory. This procedure is a direct method for determining students' values in the subject area. A similar, but less direct, assessment method is the student report or term paper which can be used two ways. A term paper assigned on a topic may show student values in the stand taken for or against positions that may be discussed in the paper. Of course, if the report is merely a dry recital of facts gleaned from source books and encyclopedias, the report is probably of little value in any respect. However, such a report in itself may indicate a total lack of interest in the subject. Its importance will be as an indicator that a different instructional program which is



meaningful to the students needs to be developed. The second way in which a term paper may show students' interests or values will be through the voluntary selection of a language arts topic for a term paper or a report rather than choosing another field such as social studies.

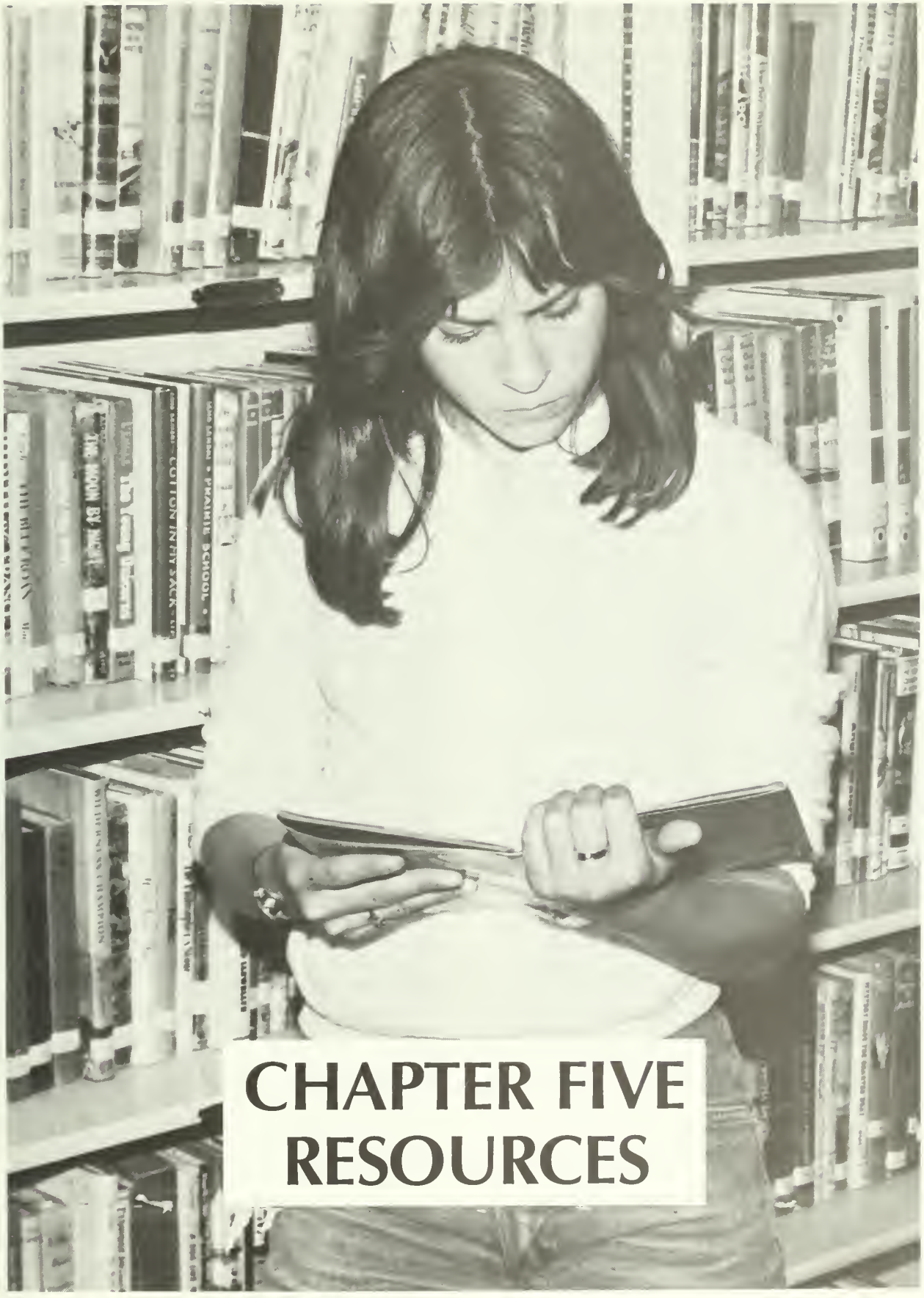
At a slightly more complicated level, **rating scales** may be developed. These instruments are useful to show the extent to which students like the subject. Rating scales are built upon two opposing words or ideas, spaced along a continuum. Often students indicate their value positions on a five or seven point scale.

A third affective assessment question type is the **subjective test question.** This provides a good opportunity for students to use extended response writing techniques. Subjective test questions provide the best opportunity to get students to show their values related to a subject and to demonstrate their ability to show good judgment in making decisions concerning important problems. It must be remembered that if students are taught specific values or ideas in an authoritarian fashion, they will reflect the teacher's thinking when answering related questions.

The **objective test question,** either selection-type or open-ended, can provide another source of information about student values. The main difference from the previous procedures discussed in this section is that, for objective questions, there is an expected or best answer. However, objective test questions have their subjective aspects and possess many of the same weaknesses as subjective questions as well as being less valid. It is most difficult to construct questions of this type which are both valid and reliable.

Checklists are very useful instruments, lying between subjective and 'objective' type questions. Such lists can be used to identify students' preferences for types of activities, their estimates of the effectiveness of the instructional program, and their likes and dislikes in a subject.

The foregoing categories describe the main formal methods for assessing the affective domain. Generally, unless you have had experience building testing materials in this domain, it is best to start with a possible set of questions that is available for the purpose and modify it for your situation. At present, many sources for sample affective domain questions exist.(See page 144 for a reference list.) Using these samples, you will find it possible to integrate the important formal measurement of the affective domain into your language arts program.)See pages 137 to 143, Appendix B for additional samples.)



CHAPTER FIVE RESOURCES

CHAPTER FIVE
RESOURCES

This chapter of the Curriculum Guide is intended to provide you with information about the recommended resources for the language arts program, and to assist you in selecting supplementary resources for use with your students. In addition to annotated lists of resources, this chapter includes a list of professional references which will assist in the preparation and implementation of your program.

It is hoped that you will make use of a wide variety of materials, including both recommended and supplementary resources, as well as materials which are available to you in your school library, in magazines and journals, on radio and television, in public libraries, and in learning resource centers in your area. To assist you in the selection of materials, the Statement of Content has been referenced with both recommended and supplementary resources. (See pages 85 to 112.) The purpose of this referencing is not to suggest that only the materials identified should accompany the teaching of particular concepts and skills. Rather, the purpose of the grid is to help you select from the variety of materials available those which are most suitable for you and your students.

When selecting materials for students' use in your classroom, it is important to consider not only the needs of your students but also their ability and interests. If students are not interested in the language experiences which you select, it is unlikely that they will benefit from them. Similarly, if the work you provide is too difficult, then the students will become disinterested. It is generally felt that the materials listed here are both interesting and appropriate for adolescent students. However, it is essential that you make whatever adjustments are necessary when selecting materials, and that the materials you develop yourself satisfy these requirements as well.

PRESCRIBED RESOURCES

LITERATURE TEXTS

1. **Experiences**
 Explorations
 Reflections

 Authors — Bell & Buxton
 Publishers — John Wiley and Sons

 This literature series provides junior high school students with a balanced program of literature appropriate for young adolescents. Selections appearing in the series provide ample opportunity for students to view other people in life situations, to recognize their successes and failures and to relate their findings to personal experiences.

 In the discussion and activities suggested in the teacher's guidebook available with each volume, students are encouraged to understand and appreciate a variety of literary selections, to become critical readers, and even to become creative writers themselves. Enjoyment and personal growth through the experience of literature rather than its analysis seems to be the emphasis.

2. Action Series:
 Challenge
 Viewpoint
 Dialogue

 Authors — Covell & Creig
 Publishers — Macmillan of Canada Ltd.

 Action provides a developmental approach to the teaching of literature. The content of each anthology is presented thematically. The emphasis of this series is placed upon the development of reading skills. A teacher's resource book providing for a variety of oral and written expression is available.

COMMUNICATION TEXTS

1. Action English Series:
 Action English 1
 Action English 2
 Action English 3

 Authors — Plattor, Lawrence & Roe
 Publishers — Gage Educational Publishing

 Action English provides stimulus material for a creative, imaginative approach to the teaching of language arts. The series encourages the use of language as it arises from situations demanding active and constructive use of English. Development of oral and written skills is emphasized throughout the series; motivation is stimulated through a highly visual appeal. While rhetorical objectives are stated throughout, the series may require additional activities in the conventions of language provided by supplementary resources. A scope and sequence chart, teaching notes and cassette tapes accompany each volume and are available for the series.

2. **Cambridge Writers Program**:
 Books 1-4 (Grade 7)
 Books 5-8 (Grade 8)
 Books 9-12 (Grade 9)

 Authors — Halliburton, Pastva, Owen
 Publishers — Cambridge Book Company (Clarke, Irwin and Company Limited)

 This series, emphasizing skill development, is offered in 12 paper texts or four volumes. Content provides for a comprehensive and varied approach to oral and written expression. Material contained in this series would likely be most suitable for average and above average junior high school students. Teacher's guides are available.

3. **Grammar** Is

 Authors — MacDonald, Shephard
 Publishers — Thomas Nelson and Sons (Canada) Ltd.

 This text offers a current approach to the use of language. Language structure, usage, sentence and paragraph organization and so on are dealt with in a realistic, functional manner directly related to oral and written expression.

4. Nelson Language Stimulus Program:
 Timescope
 Time Books 1-4
 Peoplemirrors
 People Books 1-4
 Language Is

Authors — Shephard, MacDonald, Coman
Publishers — Thomas Nelson and Sons (Canada) Ltd.

This series offers a highly creative, imaginative approach to language arts instruction in which students become actively involved in improving their skills in listening, speaking, reading, writing, and viewing. Content is limited to stimulus material which will assist students in generating language for more effective communication. Utilizing the students' repertoire of experience, knowledge, skills, interest and abilities, this language arts program advances student's communication skills in a meaningful, positive way. The teacher's guidebooks accompanying **Timescope** and **Peoplemirrors** are invaluable resource books for the classroom teacher. Included in the guidebooks are the following aspects of the program: Broad Goals; Principles of Language Development; The Student; Content and Consequences; the Program; The Theoretical Base and Specific Objectives.

5. Patterns of Communicating Series:
 Patterns of Communicating I
 Patterns of Communicating II
 Patterns of Communicating III

 Patterns of Communicating offers a comprehensive, sequential approach to the development of language arts competency as it relates to listening, speaking, reading and writing.

 Providing for a balance between creativity and structure, this approach to language arts instruction facilitates student's progress in language skill development through active involvement in meaningful language experiences significant to the adolescent learner.

 Included in the series are the important strands of language growth namely: communication, dialectology, literature, composition and rhetoric, grammar, and other conventions of language. A student's handbook contained in each volume provides help in conventions of language usage, punctuation, capitalization, etc. The teacher's edition for each volume in the series provides teachers with an overview of the program together with useful teaching strategies. Information pertaining to letter writing, library organization, and a glossary of terms used in the text is also included.

SUPPLEMENTARY RESOURCES



COMMUNICATION PROCESS

This Book is About Communication 1 & 2
Bryars, Hall
McGraw-Hill, 1971-75

These books offer imaginative as well as relevant approaches to the teaching of language arts. Topics and activities are student oriented thus assisting in stimulating interest in language arts through communication in general and the media in particular. Built-in teaching guidelines assist in keeping teacher preparation at a minimum. Unitized format allows flexibility to suit the curriculum.

Communicate!
Chase, Stuart
The Book Society of Canada

Communicate! emphasizes the fact that the reader sits at one of the intersections of a great communication network, and that he is lost without dependable communication. The book goes back to the origin of language, covers the communication process, analyzes talk, discusses semantics, and suggests some communication tools.

Contemporary English Series — Books A, B, C
Smith, V.H. (ed.)
Silver Burdett Company, 1976 (GLC Publishers Limited)

Each book in this series has a basic five-part organization — language, composition, grammar, usage, skills. It is suitable for students of varying abilities. **Contemporary English** deals with contemporary topics and concerns. The series is logically organized, sequential, and relatively informal in its approach. It is well illustrated and understandable.

Speaking of Communication
Wilkinson, Charles A.
Gage Educational Publishing Ltd., 1975

This text takes a personal approach to oral communication skills. It emphasizes the concept that words alone do not communicate — people do. Communication situations ranging from the personal to debate and parliamentary procedure are dealt with in separate chapters. Actual student writing is used throughout.

GRAMMAR, USAGE & PUNCTUATION

Language Workshop: A Guide to Better English
Potter, Robert R.
Globe/Modern Curriculum Press

This workbook is entirely self-contained. Material covers those items believed to be the most useful to most students. Questions of usage are discussed in terms the student can understand. Exercises deal with a variety of topics in a controlled vocabulary making the mysteries of usage available to all students. Most lessons can be used independently making it possible to skip about the book as needs arise. A teacher's edition is available.

Learning Language
Penner, P.G. & McConnell, R.E.
Macmillan, 1976, 1977

This is a two-year course which combines the traditional and modern linguistic approaches to grammar and English usage. It includes sections on essay writing and summarizing.

Choices and Customs
Kitzhaber, Albert R. (Ed.)
Holt, Rinehart & Winston, Inc., 1974

This handbook presents and discusses some of the conventions of English. It introduces the basics of punctuation, spelling rules, manuscript form, and dictionary use. A student using this handbook as a reference to acceptable usage conventions should improve his/her use of language.

Starting Points in Language, Revised
D (Gr. 7) E (Gr. 8-9)
Moore, Bill (ed.)
Ginn & Company

A comprehensive language program accenting the practice and integration of skills within a framework that accommodates the individual needs of the student. Strong emphasis is placed on the practice and development of skills through numerous activities. A pupil text, teacher's guide and pupil workbook are available for each level.

SPELLING AND VOCABULARY

Spelling in Language Arts Series — 7 & 8
Kuska, A., et al
Thomas Nelson & Son, Ltd. (rev. 1978)

These books teach spelling skills within the context of comprehensive language programs which include: grammar, phonics, handwriting, creative writing, word building, vocabulary development, oral expression, and dictionary skills. Lesson structure enables the teacher to zero-in on areas of interest or concern. Diagnostic placement tests, dictation tests, and review units provide a program of diagnosis and review. Student books will be available as well as an annotated teacher's edition.

Basic Goals in Spelling Series 7-8 rev. ed. 1977
Kottmeyer, William
Claus, Audrey
Kostek, Michael A.
Thomas, Ves
McGraw-Hill, Ryerson Limited

In this series words are presented in groups which illustrate the expected, or most common, spelling of English sounds. Thus students are led to make fundamental generalizations about sound and written relationship of words. This series goes beyond just the presenting of those words most commonly used at each grade level as its primary purpose is the development of spelling power. A variety of exercises is provided.

Canadian Spelling Program
Thomas, Ves and Carl Braun
Gage Educational Publishing Ltd., 1978

Program materials consist of a pupil text for each grade level, a teacher's edition of the text and a student record book. The content of the program is based on a core writing vocabulary derived from a study on written works of Canadian children and adults. The material is presented in units, each of which features a pretest, study section, skills application section and unit test. Objectives for each unit are outlined in the teacher's edition for each grade.

Spell/Write
Sack, Barbara (ed.)
Edu-Media, 1978

Spell/Write uses word lists to teach spelling combinations that occur with high frequency in English words. Pupils can be guided in discovering the spelling combinations in additional words, giving them a workable strategy for encountering new words on their own.

Spell/Write emphasizes specific sounds in words and their most frequently occurring or most reliable spellings and spelling combinations. Pupils begin by concentrating on the most reliable spellings. The object is to learn to apply an understanding of sounds and spelling combinations to new words.



101 Ways to Learn Vocabulary
Berbrich, Joan D.
New York: Amsco School Publications, Inc., 1971

A concentration of vocabulary building, this book has five sections of exercises dealing with: how words are made, word groups, handling words, word wizardry and word games. Believing in the premise that words are our most important communication tools, the author uses techniques throughout the book for motivating students to want to tackle words'.

WRITING

Writing Sense
Potter, Robert
Globe Book Company, Inc., 1975 (Globe/ Modern Curriculum Press)

Each of the short chapters in **Writing Sense** will assist the student to become a better writer. The text focuses on the skills of writing, on the writing process, and on a variety of writing formats. A "Guide to Standard Usage" contained in the text is a useful alphabetical list of words and topics that may trouble inexperienced writers.

English Skills Program 1, 2, 3
Plattor, Emma et al
Gage Educational Publishing Ltd., 1977

This series is about communication, in particular written communication. Material is presented in units with many activities and in a

sequential program of activities and skills. The text, a 'how-to' book, assists students in gaining understanding of not only what to do, but why it is important to do it. Communication, writing formats, sentence building, and editing and proofreading are the broad areas covered in each text. A workbook for each text, and a teacher's edition highlights the series.

The Writer's Handbook
Karls, John B. & Szymanski, Ronald
Doubleday, 1976

The Writer's Handbook is literally a handbook to which students can refer on their own for help. It contains a glossary of terms and topics important to writers. The Glossary provides brief definitions and explanations, and at the same time acts as an index to the rest of the book.

The Writer's Guide aids students in their writing. Among other things the Guide offers advice for three different writing purposes to inform, to persuade, and to entertain.

The last section of the **Writer's Handbook** provides practice exercises for developing understanding of common usage and mechanics problems.

DEVELOPMENTAL READING

Strategies for Effective Reading
Thorn & Fagan
Gage, 1975

These texts contain developmental and corrective reading materials which will assist in reteaching basic comprehension, word recognition, the application of study skills, and the application of basic reading skills in the content areas. Articles are brief, current, and on topics of interest to teen-agers. Teacher's guidebooks and student workbooks are available.

Reading Tactics
A (Gr. 7), B (Gr. 8), C (Gr. 9)
Gage

Tactics is intended for developmental and corrective reading at the junior high school level. The materials appeal to students through a variety of exercises geared to students' interests and activities. Included are sections on context, structure, sound, dictionary, relationships, purpose, central idea, inventory, and text sections.

Success in Reading 1-6
Silver Burdett (GLC Publishers Limited)

Effective Reading 1-4
Macmillan of Canada (Gr. 1 & 4 — 1968; Gr. 2 & 3 — 1973)
Covell, H.M. & J. McGechaen

New Advanced Reading Skill Builder 1, 2, 3
Reader's Digest

These books contain short articles on topics of interest to junior high school students. Because the articles are short, students with short attention spans do not lose interest. Cassette tapes accompany the books. They contain a variety of exercises aimed at developing different reading skills. They are useful for individual or small group instruction, or with a listening center.

DEBATE & PUBLIC SPEAKING

Pathways to Speech
Elin, Rhoderick J.
Globe Book Company, Inc., 1973. (Globe/Modern Curriculum Press)

This book begins with the basics: The Voice, Pronunciation, Nonverbal Language, Body Action, and Overcoming Nervousness. Many speaking experiences, both formal and informal, and the requirements for each are covered. Chapters are short. Simple exercises check comprehension and help students gain confidence. The final unit is a collection of speeches by famous Americans. Each one is paralleled by notes to show the parts of an effective speech.

Speaking by Doing
Buys, William E.
National Textbook Company (Copp Clark)

This book is intended for use in the teaching of public speaking and audience listening. It is printed in a work-text format which provides students with a structure to guide them in independent study of the speech communication process. It can be used successfully by inexperienced teachers. Activities are relevant to today's students.

MEDIA

(cf) This Book is About Communication 1 & 2
See Section I: The Communication Process

Coping With the Mass Media
Littell, J.F. (ed.)
McDougal, Littell & Company, 1972 (rev. 1976) (The Book Society of Canada Limited)

By definition, mass media is the delivery of a message to everybody, to the mass. The media include television, radio, movies, newspapers, popular magazines, paperbacks, billboards, comic books, and so on. In this amply illustrated text, the medium and the amplified messages that come to the eyes and ears of untold millions is examined and an attempt is made to bring about a new understanding of mass media.

Now, the Newspaper
McMaster, R.J.
Longman Canada Ltd., 1972

One of the mass communications media, the newspaper is a popular medium for amplification of a message. This text examines documents, photographs, statistics, quotations, and reports that assist students to form their own conclusions regarding the newspaper. The whole gamit of the newspaper is explored; each category is followed by discussion questions and content exercises, the latter allowing for the varied abilities, interests and needs of students. The final section of the book deals with such topics as 'how to read it', 'strengths and weaknesses', 'its future', 'freedom and responsibility' and 'glossary of newspaper terms'.

Newspaper Workshop: Understanding Your Newspaper
Decker, H.F.
Globe Book Company, 1972 (Globe/Modern Curriculum Press)

Newspaper Workshop is a student workbook that explores in sixty-seven projects the many faceted areas of newspaper reading and newspaper writing. Projects involve reading and writing the news, editorials, sports, the family section, business section, the weather, and classified advertisements. Each project is accompanied by a series of questions.



MYTHS, FABLES, LEGENDS

Myths, Fables and Folktales
Kitzhaber, A.R. & Stoddard, M.
Holt, Rinehart & Winston, Inc., 1974

The selections in this text — myths, fables and folktales — come from many parts of the world: from ancient Greece, Africa, Scandinavia, and the Indians of North America. Numerous suggestions for discussion follow each section and a summary.

The Magnificent Myths of Man
Clifford, E. & Fay, L. (consulting editors)
The Book Society of Canada, Limited, 1973

This book contains an international collection of 29 myths, illustrating the themes of a man versus the following universal elements: nature, other men, good and evil, goals, adversity, monsters, his gods, his sense of humor, fate, courage, and loyalty. Each myth originates from a different country, is accompanied by a brief italicized introduction, and is illustrated with black and white photography.

Kanata: An Anthology of Canadian Children's Literature
Rubis, M. & Staw, G.
Methuen Publications, 1976

Amply illustrated, the text contains fables, short stories, novel excerpts, poems, songs and journal accounts. Many of Canada's finest writers of children's literature have selected the material contained in this text. Content selection reflects a flexible range of reading and interest levels. Biographical information on each author is included.

SHORT STORY

Strawberries and Other Secrets
MacNeill, J.A. & Sorestad, G.A. (editors)
Thomas Nelson and Sons Ltd., 1969

The memorable stories in this book provide reading pleasure for a variety of students from grades 7 to 9. Selections from well-known authors are divided into five experiences — in conflict, in the unknown, in laughter, in suspense, and in human feelings. A teacher's handbook is also available.

Focus
Bremner, Walter R. (ed.)
Thomas Nelson and Sons Ltd., 1969

This anthology includes well-known and popular short stories which cover a variety of topics. Stories vary in length and reading level. Study materials follow each selection. These provide questions for comprehension, creative and study activities for groups and individuals, plus reading lists. The selections are appropriate for students in grades 7, 8 and 9.

Imagine
Bremner, W.R. (ed.)
Thomas Nelson and Sons, Ltd., 1970

Imagine includes stories of science fiction, fantasy, myth and legend intended to stir the imagination. They have been selected because of their interest to teen-agers. Such authors as Arthur C. Clarke, Stephen Leacock, Farley Mowat and John Steinbeck are represented here. Study materials follow each selection. This anthology may be used at all grade levels.

Breakthrough — Gr. 9
Ashley, L.F. & Ashworth, N.M.
McClelland & Stewart, Limited, 1972

Breakthrough is designed to help students develop a taste for good literature and at the same time improve their reading ability. Modern Canadian poets and writers are represented. Longer pieces of high interest have been included to encourage sustained reading. Included is a further reading section, an activities section, and background information on the contributors.

Stories to Enjoy — Gr. 7
Stories to Remember — Gr. 8
Currents in Fiction — Gr. 9
Schlakmaw, Solomon (ed.)
Collier-Macmillan Publishers

These books contain selections from established masters and contemporary authors. The selections were chosen for their literary merit and meaningfulness to students in grade seven, eight and nine. Variety in the selections gives the teacher flexibility in choosing materials according to the needs of each individual class. There is a teacher's edition for each book which contains a manual section with lesson plans and answers to questions.

Telling Tales Book 1
Cavanagh, Gray & Styles, Ken (editors)
McClelland and Stewart Ltd., 1973

In main, the stories in this anthology are by well-known authors. Two of the selections were written by Canadian high school students. The title of the anthology was chosen to illustrate one of the most effective techniques used by

short story writers — the selection of words with several levels of meaning. In this book, the teacher is provided with a detailed schema to apply the Personalized Student Project Method to an exploration of the short story in nine alternative ways.

POETRY

Reflections on a Gift of Watermelon Pickle and Other Modern Verse
Dunning, S. et al
Scott, Foresman and Company, 1966 (Gage Educational Publishing Ltd.)

In an amply illustrated book containing about 100 poems, many chosen by students, the authors have included a wide range of conventional free verse poems on a variety of subjects. At the conclusion of the book one may find assistance with interpretation of some of the poems, and some thought-provoking questions.

The Lyric Voice: Poetry
Kitzhaber, A.R. & Malarkey, S. (editors)
Holt, Rinehart and Winston, Inc., 1974

The poems in this book, classical and modern, deal with life and death, with love and hate, with hope and despair; in short, they deal with all the feelings and aspirations of man. The book is divided into two units: Point of View and Form and Purpose. Through the study of these units, it is intended that the student will share with the poets the experiences and feelings they describe and will understand more about the craft of poetry, and the poet's appeal to the imagination that exists in all of us.

The Narrative Voice: Poetry
Kitzhaber, A.R. & Malarkey, S. (editors)
Holt, Rinehart and Winston, Inc., 1974

This text provides a broad introduction to the best known traditional and literary ballads. In each of the book's two main sections, several ballads are first presented to develop main concepts. These are followed by discussion questions. As well, each section is complemented by an additional anthology of exemplary ballads.

The Poetic Voice
Kitzhaber, A.R. & Malarkey, S. (editors)
Holt, Rinehart and Winston, Inc., 1974

Presenting a wide array of poems, this collection is intended to exemplify a number of basic elements in the poetic mode: its lyrical nature and poetic point of view in the first unit, and, in the second unit, a variety of elements particular to poetry: forms, themes, and attitudes. The study poems are followed by questions for discussion and suggestions for comprehension.

Poetry with Pleasure
Kirkpatrick, Lawrence A. & Goodfellow, Wm. W.
New York: Charles Scribner & Sons, 1968

This book is planned especially to help junior high students find pleasure in poetry, become acquainted with the techniques and purposes of the poet's craft, and make a beginning in writing their own poems. Its eleven sections include a short discussion on 'What Poetry Is', various themes, such as 'Story Poems', 'The Strange and Supernatural', 'Personal Belief', 'Humour', and 'Nature' and 'Write it Yourself' chapter. Questions and comments are given at the end of each section.

DRAMA

Writing Incredibly Short Plays, Poems, Stories
Norton, J. & Gretton, F.
Longman Canada Ltd., 1972

Everyone has a unique imagination. This text is designed to unleash that imagination, to stimulate creativity, to provide a mental attitude that increases one's chances of success. Through a definite strategy, students are 'invited' to write a short play, to write a poem, a short story. Successful results of students are included as further stimuli.

Close Up: A Collection of Short Plays
Brodken, S.L. & Pearson, E.J.
Globe Book Company, Inc., 1970
(Globe Modern Curriculum Press)

The plays in this collection include one-act stage plays as well as longer television plays, the latter being divided into short acts. The plays in this book are exciting human dramas about men and women caught in crucial moment of their lives. While the plays vary in theme — family relationships, present political beliefs and allegiances, social justice are examples — the single theme through many of the plays is that of courage, both physical and psychological.

Short Plays for Reading and Acting
Vanu, B. (selected and presented by)
Clarke, Irwin and Company Ltd, 1970

Short Plays is a collection of ten diverse plays ranging from a suspense drama ('Sorry, Wrong Number') intended for the stage to a television and a radio play. Each script is



comprehensively accompanied by rehearsal suggestions, questions involving different aspects of play production, questions to develop techniques of critical evaluation, questions for research and further reading suggestions. This is a very thorough study of the play as a vehicle of communication and entertainment.

Plays to Enjoy (7)
Plays to Remember (8)
Currents in Drama (9)
Picozzi, Maloney, Barrows
Collier Macmillan Canada Ltd.

Selections in this series have been chosen from established masters and contemporary authors. The plays were selected for their literary merit and meaningfulness to students in Grades 7, 8 and 9. The wide variety of selections gives the teacher flexibility in choosing materials according to the needs of each class.

A teacher's edition of each book contains a manual section with lesson plans and answers to questions.

NON-FICTIONAL PROSE

Short World Biographies
Christ, H.I.
Globe Book Company, Inc., 1973 (Globe Modern Curriculum Press)

As the name suggests, this is a book about people, in fact, of more than thirty people, from every continent, of every race, of many religions and from many diverse fields. All of these people have led interesting lives and have made their impact on recent history. Divided into six units, each unit has a central idea or theme and the fine selections that complete the unit demonstrate the theme. Each unit is followed by 'Another Look', a review examination, and by 'Careers Ahead', a section that causes students to think about their own life and career.

Introduction to Non-Fiction
Arscott, John R.
Cincinnati: McCormick-Mathers Publishing Company, In., 1977

The selections in this book are, according to the editor, 'timeless and varied'. They cover autobiography, biography, adventure, travel, science, history and literary criticism. The reading level of this anthology suggests that it should be used with Grade IX students. Questions, comments, word study exercises and suggestions for compositions are given at the end of each selection.

Currents in Non-Fiction

Bush, Jarvis E.
London: Collier-Macmillan Publishers, Ltd., 1974

Part of 'The Literary Heritage' series, this anthology contains sections on 'Reading Non-Fiction', and 'About the Author', as well as a 'Glossary of Literary Terms'. Selections include: 'Danger', 'Through the Eyes of Others', 'Just for Laughs' and 'Ideas and Opinions'. Some of the authors are Jacques-Yves Cousteau, Edmund Hillary, James Thurber, Stephen Leacock, Shirley Jackson, and Dick Gregory. 'Questions for Discussion', 'Vocabulary Growth' and 'Ideas for Composition' are included at the end of each selection.

The teacher's guide contains 16 additional pages covering suggested answers to the 'Questions for Discussion'. It is suggested for use at the grade 9 level.

NOVELS

The following list of novels is taken from the previous junior high program. A revised list of novels will be prepared and distributed to schools.

Grade 7

The Secret World of Og

Berton, Pierre
McClelland & Stewart, 1974
$5.95, 146 pages
paperback, illustrations
Canadian author
Related materials: Chalk, W.C., **The Gnomids**
Lewis, C.S., **The Lion, the Witch, and the Wardrobe**

Mystery, adventure and humor characterize the fanciful tale of the little green people of Og who tunnel beneath the playhouse and garden of five imaginative children. These children accidentally venture into this lovely but befuddled world of psychedelic mushrooms and funny little houses, whose miniature inhabitants play at being "real" people from the world above.

The Gnomids Grades 6 and up

Chalk, W.C.
Heinmann Educational, 1967
$1.40, 113 pages
paperback
Canadian agent: Book Society of Canada Ltd.
Related materials: Berton, Pierre, **The Secret World of Og**

In this simple science fiction story, oil drilling rigs in the North Sea penetrate the subterranean tunnels of the hitherto unknown "Gnomids" and the subsequent flooding forces millions of the wierd little creatures to the surface. Reactions throughout the world are mixed, until a blinding virus, highly contagious and originating from the Gnomids, spreads and wipes out practically the entire world.

The Little Prince

De Saint-Exupery, Antoine
(Translation: Katherine Wood)
Harcourt-Brace, 1943
$1.50, 91 pages
paperback
Canadian agent: Longman
Related materials: Grahame, Kenneth, **The Wind in the Willows**

An allegory, De Saint-Exupery tells a story of a pilot who makes a forced landing in the Sahara desert. Here he meets a small friend, the Little Prince, from Asteroid B-12, who teaches him many lessons about life.

The Passport of Mallam Ilia Grades 4 to 8

Ekwensi, Cyprian
Cambridge University Press, 1960
$1.75, 75 pages
paperback, illustrations
Text edition, glossary

Between the prologue and epilogue of this novelette, a dying man relates the terrifying and bloody tale of his lifelong quest for revenge. Culminating in a strange twist, the plot constitutes a good introduction to the life and customs of the African Muslim in early twentieth century Nigeria. The narrative style in this swift-moving tale of terror is particularly noteworthy.

Brady Grades 4 to 6

Fritz, Jean
Coward, 1960
$6.95, 254 pages
paperback
Canadian agent: Longman
Related materials: Washington, Booker T., **Up From Slavery**

Brady Minton, who has a reputation for talking too much, discovers that his father, a preacher, is involved in the underground railway that smuggles Negro slaves to freedom in Canada. In a time of need, Brady keeps a dangerous secret, leads a runaway Negro boy to safety, and earns his father's trust and respect. The story is set in Washington County, Pennsylvania, 1836.

The Wind in the Willows Grades 4 and up
Grahame, Kenneth
Scribner, 1953 $2.95 259 pages
Airmont $.75 Dell $1.25
Grosset and Dunlop $.60 NAL $1.50
paperback
Canadian agent: John Wiley and Sons
Related materials: De Saint-Exupery, Antoine, **The Little Prince**

This book is essentially a book about life as it may be regarded by some of the small creatures that "glide in grasses and rubble of woody wreck". The author, through allegory, reveals to us the foolish, boastful Toad, the gregarious Water Rat, the sensitive Mole and the wise Badger.

Starbuck Valley Winter (Modern Author Series)
Haig-Brown, Roderick
Science Research Associates, 1968
$1.95, 254 pages
hardcover
Canadian author and setting
Related materials: Davis, Verne, **Orphan of the Tundra**

Despite family opposition, Don Morgan, a sixteen-year-old boy on the threshold of maturity, chooses the independence of an outdoor life of commercial fishing and trapping over a stable job in a British Columbia cannery. Don faces many trials before he successfully completes a winter's trapping and convinces his aunt of his ability to work gainfully without supervision, **Starbuck Valley Winter,** essentially a boy's book, provides insight into a youth's transition to manhood.

The Grizzly (Contemporary Science Series)
Johnson, A. and E. Grades 5 and up
Fitzhenry and Whiteside, 1973
$1.35, 160 pages
paperback, illustrations
Related materials: Fritz, Jean, **Brady**
Seaton, E.I., **The King of the Grizzlies**

A sensitive boy, who fears and distrusts his estranged father because of early childhood memories, is reunited with him for a fishing trip in the Rockies of Montana. When a grizzly attacks, injuring the father, the boy finds inner strength, which results in a deeper understanding of himself and his father. The story is a sympathetic exploration of the fears of youth, arising from the single parent situation and from early childhood experiences.

A Wrinkle in Time Grades 5 to 8
L'Engle, Madeleine
Doubleday, 1962 Dell, 1973
$3.60, 211 pages $1.25
hardcover paperback
Canadian school edition
Related materials: Carroll, Lewis, **Alice in Wonderland**
Lewis, C.S., **The Lion, the Witch and the Wardrobe**
Nichols, Ruth, **A Walk Out of the World**

A fantasy in which Meg Murry, her small brother, Charles Wallace, and friend Calvin, all having the powers that are more than human, manage to bring back Mr. Murry from another time and galaxy. This is accomplished by the help of a few "witches" and the ability to tesseract — "wrinkle in time."

The Otterbury Incident
Lewis, C. Day
Heinemann Educational, 1948
$.50, 149 pages
hardcover, illustrations
Canadian agent: Book Society of Canada Ltd.
Related materials: Dickens, Charles, **Oliver Twist**
Us Kids (film)

Set in the bombed ruins of London, the story centers around a young street gang, turned detectives, pitted against rival gangs, crooks, and "sharpies".

The Call of the Wild (Kiwi Classics Series)
London, Jack Grades 6 and up
Thomas Nelson and Sons, 1968
$1.95, 99 pages
Text edition, illustrations
Teaching notes
Related materials: London, Jack, **White Fang**

Buck, half St. Bernard, half German Shepherd, makes the transition from a pet in California to a sled dog in the Klondike. After a number of experiences with cruel owners, he is rescued by Jim Thornton, whom he learns to love. When Thornton is killed by an Indian, Buck reverts to the wild, and runs with a wolf pack.

Lost in the Barrens
Mowat, Farley
McClelland and Stewart, 1956
$1.75, 170 pages
Text edition, illustrations
Teaching notes
Canadian author and setting
Related materials: Montgomery, Rutherford, **Iceblink**

Mowat, Farley, **The Black Joke**

Disobeying orders, an Indian youth and his white friend venture further into the barrens. Trapped there by a canoe accident, the boys prepare for the winter, using all the skill and knowledge they can muster.

Owls in the Family Grades 4 to 6

Mowat, Farley
McClelland and Stewart, 1961
$1.50, 113 pages
Text edition, illustrations
Canadian author and setting
Related materials: Durrell, Gerald, **The Bafut Beagles**
Mowat, Farley, **The Dog Who Wouldn't Be**

This novel is the account of a prairie boy growing up on the outskirts of Saskatoon with a menagerie of wild creatures, in particular, a pair of horned owls. The highly-entertaining narration of incidents, related from the boy's point of view, is enhanced by a vivid portrayal of life in Saskatchewan.

A Walk Out of the World Grades 4 to 6

Nichols, Ruth
Harcourt Brace Jovanovich (Longman), 1969
$6.50, 192 pages
hardcover
Canadian author
Related materials: Carroll, Lewis, **Alice in Wonderland**
Lewis, C.S., **The Lion, the Witch and the Wardrobe**

This fantasy relates the travels of two children who wander into another world, only to discover that they are actually members of it by descent and are of royal blood. The plot is rich in adventures and in characterization. The conflict of fantasy with the real world is explored briefly when the children eventually are forced back to reality.

Red Fox Grades 4 to 8

Roberts, C.G.D.
McGraw-Hill Ryerson, 1948
$5.95, 227 pages
hardcover, illustrations
Canadian author and setting
Related materials: Gipson, Fred, **Old Yeller**
Roberts, D.G.D., **King of Beasts**
Williamson, Henry, **Tarka, the Otter**

Charles G.D. Roberts, one of Canada's best animal story writers, traces the life of an



extraordinary fox through such natural phenomena as drought, fire and attacks by predators, including man. Red Fox is a wily fellow, whose real life adventures will intrigue junior readers who like animal stories.

Nkwala (Canadian Favourites Series)
Sharp, Edith
McClelland & Stewart, 1974
$2.95, 125 pages
paperback, illustrations
Canadian author and setting
Related materials: Faulknor, Cliff, **White Calf**

Nkwala is the legend-like tale of a twelve-year-old Salish Indian boy's search for manhood and of his tribe's trek from Washington to a new homeland in the Okanagan. The book provides excellent insight into the Indian culture, personal relationships and self-discipline. It is beautifully and almost poetically written.

The Red Pony (St. Martin's Classics Series)
Steinbeck, John Grades 7 and up
Macmillan, 1963
$2.75, 128 pages
hardcover, illustrations
Teaching notes
Canadian edition
Related materials: Bagnold, Enid, **National Velvet**
Gipson, Fred, **Old Yeller**

The Red Pony is the story of Jody Tiflin and his desire for a horse. More than this, however, it portrays extended family relationships and a sensitive boy's personality development. Character portrayal is excellent.

The Cay Grades 6 and up
Taylor, Theodore
Avon, 1969
$1.50
Canadian agent: Barrdawn Sales Ltd.
Related materials: Defoe, Daniel, **Robinson Crusoe**

Phillip Enright, a twelve-year-old boy, and Timothy, an aged Negro, are marooned on a cay or sea island after their ship is torpedoed during World War II. Phillip, blinded as a result of the explosion, must rely on Timothy to survive. In the process, Phillip's racial prejudice disappears.

Tom Sawyer (The Adventures of) (Enriched Classics Series)
Twain, Mark Grades 7 to 12
Washington Squire Press, 1962
$1.25, 210 pages
paperback, illustrations
Teaching notes
Canadian agent: Paperjacks Ltd.
Related materials: Twain, Mark, **Huckleberry Finn**
Tom Sawyer (film)

In this American classic, Tom Sawyer is a typical boy—prankster, dreamer, hero, the envy of his gang and the despair of Aunt Polly.

Master of Ravenspur
Williams, Bert
Nelson and Sons, 1970
$2.40, 135 pages
Text edition
Teaching notes
Canadian author
Related materials: Maiden, Cecil, **The Borrowed Crown** (listed in British Books in Print)

Dickon, a young lad who is shunned by the serfs and nobles in his community, swears revenge when his lord protector is murdered. He seeks out King Edward and fights for his life and the Yorkist cause in the Wars of the Roses. At the Battle of Barnet in 1471, he achieves his revenge and rises to fame and position when he discovers his true identity.

Shadow of a Bull Grades 5 and up
Wojciechowska, Maia
McClelland and Stewart, 1969
$1.75, 165 pages
paperback, illustrations
Glossary of bullfighting terms
Canadian author
Related materials: Krumgold, Joseph, **And Now Miguel**

Although set in Spain, this story might symbolize any boy's search for identity and manly independence. Whether Manolo Olivar will fulfill the expectations of his townspeople to become a famous bullfighter like his father, or follow his own inclinations to become a doctor, provide the conflict, which is heightened by good character contrast and a compact, straightforward plot.

Grade 8

Fantastic Voyage Grades 8 and up
Asimov, Isaac
Bantam Books, 1969
$1.75, 186 pages
paperback
Related materials: Key, Alexander, **Golden Enemy**
Norton, Andre, **Ice Crown**
Sutton, Jean, **Lord of the Stars**
Fantastic Voyage (film)
Houser's Memory by Curt Siodmak (film)

In order to extract information from the mind of a brilliant defector with a blood clot in his brain, a team of scientists is miniaturized for a journey through his body. They encounter hostile white blood corpuscles and other physiological obstacles and arrive at the clot with only moments to spare. At that point, an undercover agent makes one final attempt to sabotage the mission but he suffers defeat and the scientists emerge victorious.

Pastures of the Blue Crane
Brinsmead, H.F.
Oxford University Press, 1964
$8.95, 219 pages
hardcover
Related materials: Hunt, Irene, **Up a Road Slowly**
Montgomery, Lucy, **Anne of Green Gables**

In this contemporary story, a young girl inherits a farmstead in northern Australia and "inherits" an unusual grandfather. As Ryl adjusts to rural living and new friends, she discovers human relationships experienced by many young people.

Lost Mine
Clemson, Donovan
Mcmillan, 1967
$5.95, 176 pages
hardcover, illustrations
Canadian author
Related materials: Innes, Hammond, **Campbell's Kingdom**

Paul, a sixteen-year-old boy, goes prospecting in British Columbia one summer with his Uncle George and two partners. When the two younger men find an ancient axe-cut stump and then a skull, they recall tales of a lost mine and set out to solve the mystery.

I Heard the Owl Call My Name
Craven, Margaret
Totem Books, 1975 (William Collins Sons & Co. Canada Limited)
$1.95, 138 pages
paperback
Canadian setting
Related materials: Harris, Christie, **Raven's Cry**

A young priest, unaware that he has only three years to live, is sent to minister to the Tsawataineuk Indians on the North West Coast of British Columbia. As the priest becomes closely acquainted with the Indians, he comes to appreciate their daily activities, myths, and characters, and the Indians come to accept him.

Crash Club Grades 7 to 11
Felsen, Henry
Random, 1958
$5.39, 202 pages
hardcover
Related materials: Felsen, H.G., **Hot Rod**

Crash Club is a rough-and-ready book especially suited for boys who think of nothing else but cars. Mike Revere, the central character, encounters troubles with his parents, friends and girlfriend, in his attempt to regain his status as leader of the high school hot-rod crowd.

Smith Grades 7 and up
Garfield, Leon
Pantheon, 1969
$5.69, 190 pages
hardcover
Canadian agent: General Publishers (paperback)
Canadian author
Related materials: Dickens, Charles, **Oliver Twist**
Oliver (film)

Smith, a twelve-year-old London pickpocket with a heart of gold, steals a mysterious document from a stranger who is later murdered. This leads to a series of events which results in friendship with a blind benefactor, Judge Mansfield, and a brief term in Newgate Prison.

The Owl Service Grades 8 and up

Garner, Alan
Walck, 1968
$6.50, 157 pages
hardcover

Canadian agent: Musson

Related materials: Garner, Alan, **The Weirdstone of Brisingamen**
Garner, Alan, **The Moon of Gomrath**

The finding of a dinner service with an "owl" pattern by teenagers sets off a chain of eerie events. Set in the Welsh mountains, the story is rich in Welsh folklore, mythology and magic.

An Episode of Sparrows Grades 9 and up

Godden, Rumer
Macmillan, 1967
$2.50, 264 pages
paperback (educational edition)
Teaching notes

Related materials: Garfield, Leon, **Smith**
Lewis, Cecil, **The Otterbury Incident**

This novel is set in post-war London. Two children, Lovejoy and Trip, make a secret garden in the ruins of a bombed building on Catford Street. Their determination to complete their task affects the lives of several people.

Up a Road Slowly Grades 7 and up

Hunt, Irene
Grosset and Dunlop (Tempo), 1966 (Fitzhenry & Whiteside)
$.76, 192 pages
paperback

Related materials: Brinsmead, H.F., **Pastures of the Blue Crane**
Martin, Vicky, **September Song**

Julie, as a child, goes to live with her Aunt Cordelia who teaches in a one-room rural school. Here she meets her uncle, an unsuccessful author, who encourages her to write. Through her relationship with her aunt, uncle and school friends, Julie matures from a tantrum-throwing youngster to a gracious young woman.

Campbell's Kingdom

Innes, Hammond
Dent, 1971
$1.40, 288 pages
hardcover
Teaching notes
Canadian setting

Related materials: St. Pierre, Paul, **Breaking Smith's Quarter Horse**

An intriguing action-packed adventure, **Campbell's Kingdom** tells the story of Bruce Wetheral, who, against tremendous opposition, makes his grandfather Campbell's dream of finding oil on his land come true.

HMS Ulysses

MacLean, Alistair
Fawcett World Library, 1976
$1.75, 320 pages
paperback

Canadian agent: New American Library

Related materials: Monsarrat, Nicholas, **The Cruel Sea**
Wouk, Herman, **The Caine Mutiny**

HMS Ulysses is about one ship and her battle against the North Atlantic and German U-boats on the Murmansk run during the Second World War. The author tries to show how people on the ship react to the predicament in which they find themselves. Finally, H.M.S. Ulysses plows her way to a watery grave with nearly all hands lost.

Jim Davis Grades 7 and up

Masefield, John
Macmillan, 1966
$4.95, 242 pages
hardcover
Teaching notes

Related materials: Garfield, Leon, **Smith**
Lewis, C., **The Otterbury Incident**
Stevenson, R.L., **Treasure Island**

During the early 1800's, Jim Davis, a young boy living on the coast of Devon, becomes inadvertently involved with a gang of smugglers. His adventures on land and sea provide mystery and suspense.

Iceblink

Montgomery, Rutherford
Book Society of Canada, 1969
$2.50, 203 pages
Text edition, illustrations
Teaching notes
Canadian author and North American setting

Related materials: Morey, Walter, **Home is the North**
Mowat, Farley, **Lost in the Barrens**

Metck, a young Eskimo man in the eighteenth century, sees a whaling schooner frozen in the ice near his home. When he tells his story to his tribe, who have never seen a sailing ship or a white man before, Metck is accused of lying. Expelled from the tribe, he heads south along the Alaskan coast, encountering many adventures.

The Black Joke Grades 7 and up

Mowat, Farley
McClelland & Stewart, 1972
$2.95, 218 pages
paperback, illustrations
Canadian author and setting

Related materials: Ashlee, Ted, **Voyage Into Danger**

Two boys, Kye and Peter, with Peter's father, Jonathan Spence, sail their prized schooner, Black Joke, into mystery and intrigue off the Newfoundland coast in the 1930's. Excitement mounts when they become involved with a gang of rum-smugglers who want the "Black Joke" for illegal rum traffic. The boys eventually succeed in saving the "Black Joke" and rescuing Peter's father.

Shane (Kiwi Classics)

Shaefer, Jack
Thomas Nelson and Sons, 1964 Bantam, 1969
$2.20, 149 pages $1.25
Text edition, illustrations paperback
Canadian school edition
Teaching notes

Related materials: Steinbeck, John, **The Red Pony**
Shane (film)

Shane is a story of the classic struggle between cattlemen and "nesters" for the free land of the west. It is also the story of the larger-than life hero, Shane, as seen through the eyes of Bob Starreth, the boy narrator.



Treasure Island Grades 7 to 12
Stevenon, R.L.
Fearon (Copp Clark), 1970
$2.32, 278 pages
paperback
Teacher manual, free
Related materials: Stevenson, R.L., **Kidnapped**

An adventure story, this book is about "a map, a treasure, a mutiny, a derelict ship, a fine old squire and a sea-cook with one peg leg," all seen through the eyes of young Jim Hawkins, a cabin boy.

Tarka, The Otter
Williamson, Henry
Penguin Books, 1937
$2.25, 237 pages
paperback, illustrations
Related materials: Burnford, Sheila, **The Incredible Journey**

This animal story is based on keen observation and insight into nature and allows the reader to live with Tarka and see, at his level, how wildlife survives — fighting foes, mating, playing, ever-aware of the dangerous lives led by the creatures of "quiet" country places.

Grade 9

Lilies of the Field Grades 9 to 12
Barrett, William
Doubleday, 1963
$.95, 127 pages
paperback
Related materials: Hulme, Kathryn, **The Nun's Story**
Lilies of the Field (film)

Homer Smith, a Negro "with a sense of humor and a singing heart," upon his discharge from the army, finds work on a farm run by Mother Maria Martha, a German nun "with the disposition of a drill sergeant". Together they achieve the impossible, the erection of a church on the lonely plains of the American southwest.

The Sparrow's Fall
Bodsworth, Fred
Signet Books, 1967
$1.25, 255 pages
paperback
Canadian agent: New American Library
Canadian author
Related materials: Mowat, Farley, **Lost in the Barrens**
Roy, Gabrielle, **Windflower**

A northern Indian in a desperate struggle for survival is pitted against a rival Indian youth, the merciless Arctic wilderness, and the questionable values imposed on him by the white man's culture.

When the Legends Die Grades 6 to 12
Borland, Hal
Bantam, 1972
$1.50, 216 pages
paperback
Related materials: Bodsworth, Fred, **The Sparrow's Fall**

A young Ute Indian boy, Thomas Black Bull, fights against the culture of the white man to maintain his Indian identity.

Bridge Over the River Kwai (Modern Authors Series)
Boulle, Pierre Grades 8 to 12
Science Research Associates, 1968
$1.95, 288 pages
Text edition
Canadian school edition
Teaching notes
Related materials: Forman, James, **The Traitors**
Steinbeck, John, **The Moon is Down**

Colonel Nicholson's unit is sent to a P.O.W. camp in Siam to build a bridge for their Japanese captors. The Colonel outwits the Japanese commander, convinces his unit that they should show their British superiority by building a permanent structure, and loses sight of the fact that in so doing they are aiding the enemy. Minutes before the first train arrives, he discovers that the bridge has been mined and dies in the attempt to save it.

And Then There Were None
Christie, Agatha
Pocket Books Incorporated (Paperjacks Ltd.), 1968
$1.50, 173 pages
paperback
Related materials: Christie, Agatha, **The A.B.C. Murders**
Christie, Agatha, **They Came to Baghdad**

The house guests find themselves trapped on an island, the prey of a diabolical killer. Three persons are murdered in quick succession, and the others realize that they too would be eliminated — until "there were none".

Robinson Crusoe Grades 6 and up
Defoe, Daniel
AMSCO (School Library), 1970
$2.50, 300 pages
paperback

Related materials: Taylor, Theodore, **The Cay Robinson Crusoe** (film)

Robinson Crusoe, the only survivor of a shipwreck, is marooned on a lonely island for twenty-eight years, and keeps a journal of his life as a castaway. Through skill, ingenuity and faith, he overcomes his hardships and masters his environment.

Unexpected Mrs. Pollifax
Gilman, Dorothy
Fawcett, World Library, 1966
$1.25, 192 pages
paperback
Canadian agent: New American Library
Related materials: Mays, Victor, **Dead Reckoning**
Sobol, Donald, **Secret Agents Four**
Mrs. Pollifax Spy (film)

Mrs. Pollifax, a widow with married children, is bored with her existence. Wishing to do something for her country, she attempts to join the C.I.A., does so through an error, and becomes a secret agent. Her first assignment to Mexico does not seem dangerous, but unexpected happenings cause her to become embroiled in a "hot" cold war.

The Old Man and The Sea Grades 9 to 12
Hemingway, Ernest
Scribner, 1961
$1.65, 129 pages
paperback
Canadian agent: John Wiley and Sons Ltd.
Related materials: Hertzog, M., **Annapurna**
The Old Man and the Sea (film)

An old man sets out to capture a formidable but respected adversary, the marlin. A tremendous struggle ensues, but the marlin is devoured by sharks. The characterization of the old man makes this book, set in the Caribbean, particularly noteworthy.

We Have Always Lived in the Castle
Jackson, Shirley
Popular Library, 1974
$1.25, 214 pages
paperback
Canadian agent: Barrdawn Sales Ltd.
Related materials: Gloag, Julian, **Our Mother's House**
Jackson, Shirley, **The Haunting of Hill House**

This story is told through Merricat, revealed as being mentally retarded, who lives with her sister and uncle in a large house outside a small, gossipy town. It has the quality of a horror tale, disguised in the most deceptive innocence.

The Contender Grades 9 to 12
Lipsyte, Robert
Bantam, 1969
$1.50, 136 pages
paperback
Related materials: Barrett, William, **Lilies of the Field**
Parks, Gordon, **Learning Tree**
Shapiro, Milton, **Jackie Robinson of the Brooklyn Dodgers**
Wilkerson, David, **The Cross and the Switchblade**

With the help of an understanding boxing coach and other friends, a young Negro boy, living in the slums of Harlem, decides to surmount the problems posed by his environment. The author deals with prejudice from both the black and white point of view, taking the reader into the world of dropouts, petty thieves, "junkies," and street gangs.

Night Without End Grades 9 and up
MacLean, Alistair
Fawcett World, 1977
$1.75, 221 pages
paperback
Canadian agent: New American Library
Related materials: MacLean, Alistair, **Guns of Navarone**
MacLean, Alistair, **HMS Ulysses**
MacLean, Alistair, **Ice Station Zebra**
Night Without End (film)

A commercial aircraft crashes on the Greenland ice cap, close to an I.G.Y. station. The ensuing mystery leads to a terrible journey across the ice in below zero weather, to murder and to international intrigue.

Windflower (New Canadian Library Series)
Roy, Gabrielle
McClelland and Stewart, 1970
$1.95, 152 pages
paperback
Canadian author and setting
Related materials: Bodsworth, Fred, **The Sparrow's Fall**
Borland, Hal, **When the Legends Die**

A blond, blue-eyed son is born to Elsa, a young Eskimo girl, who strives to bring him up

as the white people in the area do their children. The author describes well the plight of Elsa and her people — torn between two worlds.

The Moon is Down Grades 8 and up
Steinbeck, John
Macmillan, 1969
$2.50, 112 pages
Text edition
Teaching notes
Related materials: Forman, James, **The Traitors**

The Moon is Down is a realistic story of the German occupation of Norway in 1940. The citizens of a small Norwegian village fight their conquerors by passive resistance, and eventually prove that "no monolith can ever stamp out the fire of the human spirit."

The Bushbaby Grades 4 to 6
Stevenson, William
Houghton-Mifflin, 1965
$5.95, 213 pages
Hardcover
Canadian author
Related materials: Adamson, Joy, **Born Free**
The Bushbaby, M.G.M. (film)

Set in Kenya, this story relates the adventures of a fourteen-year-old girl, who, when her family leaves for England, determines to return her pet bushbaby to its natural habitat. She is aided, unwillingly, by the family's Swahili headsman, who is consequently accused of kidnapping her.

Breaking Smith's Quarter Horse
St. Pierre, Paul
McGraw-Hill Ryerson Press, 1969
$3.15, 164 pages
paperback
Use the school edition only.
Canadian author
Related materials: St. Pierre, Paul, **Boss of the Namka Drive**
Breaking Smith's Quarter Horse (film)

Smith, a rancher in the Williams Lake area of British Columbia, unwittingly becomes involved in an Indian's murder trial. The appeal of the book lies in its excellent characterizations and its frank portrayal of Indian-white relations.

Bless the Beasts and the Children
Swarthout, Glendon
Doubleday, 1970
$6.95, 192 pages
hardcover
Related materials: Golding, William, **Lord of the Flies**
Hinton, Susan, **The Outsiders**
Wersba, Barbara, **The Dream Watchers**
Bless the Beasts and the Children, Columbia (film)

Six adolescent misfits, the "Bedwetters" of an exclusive summer camp, set out to regain their self-respect by releasing buffalo which are being wantonly slaughtered by hunters. In the process, the leader, Cotton, dies; the remaining boys have their self-confidence restored.

The Dream Watcher Grades 6 and up
Wersba, Barbara
Atheneum, 1969
$.95, 171 pages
paperback
Canadian agent: McClelland and Stewart
Related materials: Hinton, Susan, **The Outsiders**
Zindel, Paul, **The Pigman**

"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away." Albert Scully, a teenager, felt that he was "out of step"; he loved Thoreau, Shakespeare, gardening and his cat. An unusual friendship with eighty-year-old Mrs. Woodfin helps him realize that he could listen to his own "sound."

The Mouse That Roared Grades 6 and up
Wibberley, Leonard
Bantam, 1971
$1.25, 152 pages
paperback
Related materials: Wibberley, Leonard, **The Mouse on the Moon**
Wibberley, Leonard, **The Mouse on Wall Street**
The Mouse That Roared (film)

This is a satire based on American post-war payments to defeated countries. The Duchy of Grand Fenwick, hoping to revitalize its economy, "invades" the U.S.A., but ironically becomes the victor and at the same time, unwilling host to a secret "weapon."

The Pigman Grades 7 and up
Zindel, Paul
Dell, 1970
$.95, 182 pages
Teaching notes
School edition

Related materials: Wersba, Barbara, **The Dream Watcher**

John Conlan and Lorraine Jensen, two high school students from unhappy homes, meet Mr. Pignati, a lonely old man, and an intense friendship develops. They create a strange, unreal world of fantasy and happiness, but the energy which creates their world soon works to destroy it, and they are forced back into their own reality.



ALBERTA HERITAGE LEARNING RESOURCES

Project 2.0, Western Canadian Literature for Youth, contains ten volumes of selected literary works relating to Western Canada. A class set of each anthology has been distributed to every junior and senior high school in Alberta to supplement the existing curriculum. Teacher's guides are included with the anthologies. These anthologies have been collated according to the interest level and reading ability of junior high students. However, teachers of senior high students will likewise find in them a rich source of supplementary material.

A Sense of Place
Ford, Theresa M. (ed.)
Alberta Education, 1979

A Sense of Place examines the effect families, friends, traditions and physical surroundings have in molding the unique individual that characterizes every human being.

Road To Yesterday
Ford, Theresa M. (ed.)
Alberta Education, 1979

Road To Yesterday takes a reminiscent look at the voyageurs, pioneers, prospectors, immigrants and policemen who opened up and settled the West.

Tales: Tall and True
Ford, Theresa M. (ed.)
Alberta Education, 1979

Tales: Tall and True, as the title implies, recounts stories of both fact and fiction, including a treasury of Indian and Inuit legends which form an important segment of the literary heritage of Western Canada.

In Jeopardy
Ford, Theresa M. (ed.)
Alberta Eduction, 1979

In Jeopardy tells of the danger people are subject to from their environment, from the forces of nature, from other people and from themselves.

Panorama
Ford, Theresa, M. (ed.)
Alberta Education, 1979

Panorama focuses on the landscapes, seascapes and mountainscapes of the West and the diverse ways with which people have coped with them.

Diversions
Ford, Theresa M. (ed.)
Alberta Education, 1979

Diversions presents a variety of selections which depict the various ways Western Canadians have enjoyed, and are still enjoying, fun, relaxation and entertainment from box socials to hockey games.

Western Profiles
Ford, Theresa, M. (ed.)
Alberta Education, 1979

Western Profiles is a collage of stories about some of the fascinating people who made, or are still making, their homes in Western Canada.

Transitions
Ford, Theresa M. (ed.)

Transitions recognizes that everything within and around mankind is in a constant state of change. It highlights the transitions that have occured in the West — and in Westerners.

Western Moods
Ford, Theresa M. (ed.)
Alberta Education, 1979

Western Moods takes a literary look at the various moods people are subject to. Some of these are humorous, national, reverent, poetic, introspective, fanciful.

Who Owns The Earth?
Ford, Theresa M. (ed.)
Alberta Education, 1979

Who Owns The Earth? examines man's role in the conservation of the environment, including plant and animal life.



PROFESSIONAL RESOURCES

The materials which follow are an incomplete listing of professional references. A more extensive list will be developed.

Administering the School Reading Program
Otto, Wayne & Smith, Richard J.
Boston: Houghton Mifflin Company, 1970

This book, for classroom teachers as well as principals and reading consultants, is devoted to a consideration of the total school reading program: developmental, corrective, adaptive and accelerated instruction. Part One focuses on specific reading skills at all levels, the scope and sequence of skills and integration of reading with the other language arts. Part Two is given to: 'Movement Toward Improvement' of a reading program, 'Public Relations', 'Specialized Personnel. . .' and 'In-Service Education'.

Aspects of Language, Second Edition
Bolinger, Dwight
Harcourt Brace Jovanovich, 1975 (Longman Canada Limited)
682 pages, paperback

Explains all dimensions of language from its beginnings in early childhood to the intricacies of style in language usage. Defines ten traits of language. Treats, phonetics, phonology, lexicon, syntax, meaning, language and thought, dialects, speech registers, variations in language, writing and reading, and theories of grammar. Each Chapter concludes with a number of focusing questions. Contains a list of additional readings and a detailed index.

A Careful Writer
Ferguson, Bess
Curriculum Associates, Incorporated, 1976
Student Book — 117 pages, Teacher's Guide — 42 pages, paperback

Designed to help students understand what writing is all about, this book presents a program emphasizing four concepts:

1. Writing is sharing an idea with a reader
2. Writing demands a constant concern for a reader
3. Writing can be learned by role playing
4. Writing can be learned by editing

The author offers no hard and fast rules but does give many sound suggestions and exercises designed to help students write effectively.

Communication in the Classroom
Hurt, Thomas H., et al
Addison-Wesley, 1978
215 pages, including index

Based on the premise that the process of teaching and the process of communication are synonymous, these three authors define communications as a process which is continuously changing. A number of characteristics of communication are described, and some commonly held misconceptions are analyzed. A comprehensive model of the classroom communication process is explained. Communication is related to the process of concept attainment. Individual differences in information processes are discussed, and nonverbal communication is examined.

The Interpersonal Communication Book
Devito, Joseph A.
Harper and Row, 1976 (Fitzhenry & Whiteside Ltd.)
507 pages, including index, paperback

Directed at university students, this book deals with communications generally and with interpersonal communication in particular. Models of communication are examined, elements comprising the communication process are discussed, and a number of specific topics are treated; for example, the nature of messages, perception and judgment of messages, interactions between speakers and hearers, ethical considerations in interpersonal communications. A glossary defines technical terms in relatively simple language.

An Introduction of Language
Fromkin, Victoria & Rodman, Robert
Holt, Rinehart and Winston, 1978
386 pages, paperback

The authors state that they assume no previous knowledge of linguistics on the part of the reader. Provides detailed information about the main components of language — phonetics, phonology, morphology, semantics and syntax. Treats language as a unique human ability, although a section on animal 'language' is included. Technical terms are explained and concepts are exemplified. Exercises are provided in each chapter as a means of elaborating the points made. Issues in language study are discussed from both historical and current viewpoints.

Language and Learning

Britton, James
Pelican Books (Penguin Press), 1972 (Penguin Books Canada Limited)
297 pages, paperback

In his easy conversational style, Britton summarizes significant theories, experiments and observations related to children's behaviour. He pays particular attention to language behaviours, especially to speech, in the child's development. Britton's theory of spectator and participant roles in communication is developed in this book.

Language in Use
Doughty, Peter et al
Edward Arnold for Schools Council Publications, 1971
286 loose-leaf pages in hardcover

This collection of teaching units is the result of teachers and linguists coming together to work on the problem of the more effective teaching of the mother tongue in schools. Each outline is built around a topic concerned with the way we use language. The units are organized under ten theme headings. Some examples of themes are: Using Language to Convey Information, Language and Experience, Language in Social Organizations.

Notemaking
Brown, Diane
Gage, 1977
247 pages, softcover

Directed to the senior high school student, this 'cookbook' collection aims at helping develop studying, researching and writing skills. It treats notemaking training in various contexts: notemaking when reading, listening, preparing reports, writing essays and studying. There are sections on journalism and creative writing as well.

Person-to-Person, An Introduction to Speech Communication
Galvin, Kathleen & Book, Cassandra
Skokie: National Textbook Company, 1975 (Copp Clark Publishing)

Designed for senior high students, this text appears suitable as reference material for junior high. It includes a discussion on what communication is; some simple communication models; verbal and non-verbal communication; the self as communicator; persuasive, interpersonal, group and one-to-group communication. An appendix on research techniques and a two-page glossary are also offered.

Principles of Speech Communication
Monroe, Alan H. & Ehninger, Douglas
Glenview: Scott, Foresman and Company, 1969 (Gage)

Throughout this book, stress is placed on the three primary interactive components of the speech-communication process: speaker, speech, and audience. Very comprehensive, the book includes attributes of an able speaker, speaking in the classroom, speech preparation, the communication process, speech purposes, body communication, mechanics of speaking, outlining mechanics of speaking, outlining, organizing group communication, media and sample speeches.

Strategies for Teaching the Composition Process
Koch, Carl and Brazil, James
N.C.T.E., 1978
109 pages, paperback

This is a resource book of strategies for the composition classroom that makes use of, but does not describe in detail, generally accepted research in composition. The authors operate from the premise that students have a wealth of resources they can tap for their writing. The composition process is outlined in three stages: prewriting, writing and post-writing. Each of these stages encompasses a number of steps — eight in all. The steps are entitled: experiencing, discovering, making formal choices, forming, making language choices, languaging, criticizing, proofreading. Specific directions are given for a number of practical learning-teaching activities.

Teaching English Today
Burton, Dwight et al
Houghton-Mifflin, 1975
367 pages

Teaching English Today effectively combines current thinking in language education with practical suggestions for implementation of a successful language arts program. Attention is given to instruction in oral language, written composition, literature, language and visual media. Special consideration is given to current problems in the field; the role of the English teacher, accountability and evaluation, and today's student of English. The appendices are particularly useful. They include a list of junior novels, and of short films, some suggestions for thematic units, and sample activity cards. All teachers, but especially those who are new to the field, will find this book useful.



When the Teacher Says, 'Write a Story'
Appelgate, Mauree
Harper and Row, 1965 (Fitzhenry & Whiteside Ltd.)
106 pages, paperback

Addressed to the junior high school student, this easy reading book contains many practical suggestions and examples for the beginning story writer.

Why Write?
Martin, Nancy et al
Schools Council, London University, 1973
27 pages, paperback

Martin and three collegues present a theory of writing based on a five year research program — The Development of Writing Abilities 11-18 years. They state that as teachers they are interested not in the development of writers, but in writing as a means of development — cognitive, affective, social. Three functions of writing are distinguished in their theory: expressive, transactional, poetic. They see the latter two growing out of the expressive function.

'Genuine communication' for a child, in whatever context — writing for history, English, science, a letter, a diary — is very often going to mean an inseparable blend of giving an account of the topic and expressing a response to it. If this is so, we should accept the mixture; if we discourage the personal element in it, we risk making writing an unwieldly and alien instrument instead of a natural extension of the child's own mental processes. And accepting it means more than simply allowing it to happen: it means agreeing to be communicated with in that way and making ourselves a real audience to a child by giving an authentic response to the communication as a communication rather than by giving back an evaluation of how well he has accomplished the task.

Writing in Science
Schools Council Publication
Computacomp (UK) Limited, 1976
58 pages, paperback

This is a collection of seven papers from a seminar with science teachers and staff from the Writing Across the Curriculum Project. The seminar sessions dealt with purposes of writing and the extent to which writing is related to thinking and to learning in science. The collected papers deal with such questions as the following: what value has children's own informal, near-to-speech writing in helping them to understand scientific concepts? How can writing opportunities be widened in science by varying the audiences, for whom children write and the purposes of the writing?

Write What You Mean:
A Handbook of Business Communication
Weiss, Allen
New York: AMACOM, 1977 (Prentice-Hall of Canada Ltd.)
108 pages

This book deals with oral and written presentations commonly used by business people. It gives practical suggestions for accommodating purpose, audience, preparation and presentation of the message. The book is written in a clear practical style and should prove valuable to teachers and grade nine students to provide insight into communication requirements in the business world.

Writing Without Teachers
Elbow, Peter
Oxford Univerity Press, 1973
196 pages, paperback

Outlines 'freewriting' exercises, a model of the writing process, a self management scheme for writers, and techniques for finding out what words do to actual readers. Urges readers to treat words as though they were potentially able to grow. Four stages in the writing process are explained: 1) start writing and keep writing; 2) disorientation and chaos; 3) emerging center of gravity; 4) mopping up or editing. Advises the writer to separate the productive and editorial processes. Conversational style with many examples makes this book easy to understand.



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Addison-Wesley (Canada) Ltd.
P.O. Box 580
36 Prince Andrew Place
DON MILLS, Ontario
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Suite 408, 60 St. Clair Avenue East
TORONTO, Ontario
M4T 1N5

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The Book Society of Canada Limited
P.O. Box 200
AGINCOURT, Ontario
M1S 3B6

Cambridge University Press
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NEW YORK, New York 10022

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791 St. Clair Avenue W.
TORONTO, Ontario
M6C 1B8

Collier Macmillan Canada Ltd.
1125B Leslie Street
DON MILLS, Ontario
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Copp Clark Publishing
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M5V 1G1

Dell International of Canada Ltd.
c/o Howell Warehouses Ltd.
514 Carlingview Drive
REXDALE, Ontario
M9W 5R3

J.M. Dent & Sons (Canada) Ltd.
100 Scarsdale Road
DON MILLS, Ontario
M3B 2R8

Doubleday Canada Limited
105 Bond Street
TORONTO, Ontario
M6B 1Y3

Edu-Media
1 Adam Street
P.O. Box 1240
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N2G 4H1

E. Arnold Publishers Ltd.
25 Hill Street
LONDON, England
W1X 8LL

Fitzhenry & Whiteside Ltd.
150 Lesmill Road
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M3B 2T5

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164 Commander Road
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General Publishing Co. Limited
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DON MILLS, Ontario
M3B 2T6

Ginn & Company
3771 Victoria Park Avenue
SCARBOROUGH, Ontario
M1W 2P9

Globe/Modern Curriculum Press
200 Steelcase Road East
MARKHAM, Ontario
L3R 1G2

Holt, Rinehart & Winston of Canada Ltd.
55 Horner Avenue
TORONTO, Ontario
M8Z 4X6

Houghton Mifflin Canada Ltd.
150 Steelcase Road West
MARKHAM, Ontario
L3R 1B2

Longman Canada Ltd.
55 Barber Greene Road
DON MILLS, Ontario
M3C 2A1

Macmillan of Canada
70 Bond Street
TORONTO, Ontario
M5B 1X3

Marvin Melnyk Associates Limited
P.O. Box 220
QUEENSTON, Ontario
L0S 1L0

McClelland & Stewart Limited
25 Hollinger Road
TORONTO, Ontario
M4B 3G2

McGraw-Hill, Ryerson Limited
330 Progress Avenue
SCARBOROUGH, Ontario
M1P 2Z5

Metheun Publications
2330 Midland Avenue
AGINCOURT, Ontario
M1S 1P7

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30 Lesmill Road
DON MILLS, Ontario
M3B 2T6

New American Library
P.O. Box 999
BERGENFIELD, New Jersey 07621

Oxford University Press
70 Wynford Drive
DON MILLS, Ontario
M3C 1J9

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330 Steelcase Road
MARKHAM, Ontario
L3R 2M1

Penguin Books Canada Limited
2801 John Street
MARKHAM, Ontario
L3R 1B4

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1870 Birchmount Road
SCARBOROUGH, Ontario
M1P 2J7

Random House of Canada Limited
5390 Ambler Drive
MISSISSAUGA, Ontario
L4W 1Y7

Reader's Digest
215 Redfern Avenue
MONTREAL, Quebec
H3Z 2V9

Schools Council Publications
Micklegate House
MICKLEGATE, York Y0l 1Jz
ENGLAND

Science Research Associates (Canada) Ltd.
707 Gordon Baker Road
WILLOWDALE, Ontario
M2H 2S6

Thomas Nelson & Sons (Canada) Limited
81 Curlew Drive
DON MILLS, Ontario
M3A 2R1

Van Nostrand Reinhold
1410 Birchmount Road
SCARBOROUGHT, Ontario
M1P 2E7

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22 Worcester Road
REXDALE, Ontario
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M3B 2T5



STATEMENT OF CONTENT — CROSS-REFERENCED



GRADE 7

CROSS-REFERENCE
FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 7)	PATTERNS OF COMMUNICATING BOOK 1	ACTION ENGLISH 1	NELSON LANGUAGE STIMULUS TIMESCOPE	CAMBRIDGE WRITERS PROGRAM UNITS 1-2-3-4	GRAMMAR IS	WILEY — EXPERIENCES	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
PART 1 — THE COMMUNICATION PROCESS									
1. Communication, the process of sharing ideas, thoughts, and feelings, involves the exchange of information by means of code which both the sender and receiver understand.	1. Describing and analyzing casual communication situations (e.g. chats, discussions with peers, friendly letters, expressive paragraphs) through a simplified model: sender ⟶ message ⟶ receiver (encoder) (decoder)	61-67	180-182 194	**	**		**		**This Book 1** (Ch.1) **Communicate!** (17-22) **E.S.P. 1** (11)
2. Effective communication requires attention to all of the elements of communication, and to the interrelationships among these elements: a) stimulus b) communicator c) audience d) message e) situation (context) f) medium g) purpose h) code (with the use of several modes)	2. a) Recognizing and understanding the elements of communication. b) Analyzing communication situations to select examples of the elements of communication. c) Setting up communication situations utilizing the elements of communication.	1-7 306-307	**	**	82-83 166-173				**E.S.P. 1** (1-7; 28-30) **Communicate!** (Ch. 9) **This Book 1** (Ch. 2)
3. There are many kinds of communication: a) animal b) human, both verbal and non-verbal (signs and symbols; simple kinesics)	3. Identifying and describing different kinds of communication: a) animal communication b) human communication i. verbal ii. non-verbal (kinesics; facial expressions)	7-11 12-19	4-5					157	**Communicate!** (Ch. 4) **Communicate!** (Ch. 5)

4. There are different levels of oral and written communication, based on the relationship between a communicator and his audience:	4. Developing increasing proficiency in dealing with many levels of oral and written langauge:	61-67		**				**Pathways** (Ch. 24) **This Book 1** (Ch. 2)
a) casual	a) discussion		14-16					
b) informal	b) conversation	306-312	19-23 80-86		37-38			**Pathways** (Ch. 17)
c) formal	c) friendly letters	180-185	131-136 145-146		159-174			**E.S.P. 1(102-109)**
5. There are factors which influence the effectiveness of communication:	5. Dealing effectively with facilitators and barriers to communication:	1-19 306-333	14	**	2-14	9-15 Ch. 2		
a) **facilitators**, including common knowledge and experience, rapport and empathy, clarity of expression, precision of vocabulary, effective sentence structure, legibility	a) becoming aware of an appropriate communication environment (rapport; empathy; physical surroundings; simple and direct expression through precise vocabulary and simple structure)	165-189				**		
b) **barriers**, including lack of empathy or background experience, ambiguity, lack of clarity, illegibility, emotional distraction	b) eliminating obvious barriers to communication including:	279-283			2-14	103-111		
	i. misspellings/mispronunciations	313-333						**E.S.P. 1** (49)
	ii. illegible writing/ inaudible speech							**Basic Goals**
	iii. sentence errors							**Spell/Write (Gr. 7)**
	iv. overworked words/ inaccurate word choice							**Language Workshop** (Unit 1)
6. Language arts instruction attempts to produce conscious communicators by expanding facilitators and eliminating barriers to effective communication.	6. Applying language arts skills (L S R W V) with increasing proficiency to learning situations in all subject areas and to social situations.							

* A Single asterisk refers to skills and/or concepts in the program of studies which are optional.

** Double asterisks refer to instances in recommended texts where the concept and/or skill is treated throughout the text rather than in one specific chapter

CROSS-REFERENCE
FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 7)	PATTERNS OF COMMUNICATING BOOK 1	ACTION ENGLISH 1	NELSON LANGUAGE STIMULUS - TIMESCOPE	CAMBRIDGE WRITERS PROGRAM UNITS 1-2-3-4	GRAMMAR IS	WILEY — EXPERIENCES	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
PART 2 — THE SYSTEM OF LANGUAGE				**					
1. Meaning is transmitted through a sound system (speech) and a symbol system (graphic).	1. Recognizing relationships between oral and written language conventions: a) representing speech sounds as written symbols b) identifying similarities and differences between spoken and written language	21-23		1-25		127-141			**E.S.P. 1** (4, 8, 12)
2. Words have both meaning and function: a) form class and function words, i.e. parts of speech b) morphemes (roots or stems, inflections, derivatives, compounds)	2. Understanding the English language system: a) identifying and classifying form class and function words b) recognizing common roots, stems and affixes c) identifying principles governing appropriate spelling	192-235 197-199 373-377	112-124		38-41 61-66 106-180	13-16			**E.S.P. 1** (142, 147) **Spell/Write 7** (Units 27, 22) **Spell/Write** (Units 14, 1 12, 2) **Language Workshop** (Unit 7) **Spell/Write**

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3. The meanings of words can change, and are dependent upon the context of their use.	3. Recognizing and identifying differing meanings of words in oral and written language:			195-204			**Language Workshop** (Unit 6)
	a) connotative and denotative words		112-123	261-274			
	b) general and specific words		126-131	59-77 104-114 115-124	28		**101 Ways**(121-123)
*4. The changing needs and values of society have resulted in the forming and borrowing of words, in changed meanings of words, and in changing patterns of usage:	*4. Recognizing the appropriate use of the language of the subcultures:			2-11 (Bk 4)			
a) the influence of historical events upon language	a) slang and colloquial usage						
b) the influence of media, technology, and industry upon language	b) the jargon of teenagers	50-59 61-67	79	2-14 159-174 155	105-111 133		**E.S.P. 1 (15-17)** **Starting Points** (48, 49)
c) changing values and lifestyles of language users							
5. Words are arranged in groups and in sentences according to syntactic patterns:	5. Recognizing, understanding and utilizing syntactic groups in oral and written language:	199-202 232-233 261-262			24-40		**E.S.P. 1** (148) **Starting Points** (1-4; 7-11)
a) common word groups	a) word groups	232-233			42-63		**Starting Points** (5,6,15,16,17)
b) function, ordering and movement of word groups	i. noun phrase	204-206					
c) sentence patterns	ii. verb phrase	232-233					
	iii. adjective phrase	262-263					
	iv. adverb phrase	233-234					
	b) subject and predicate	264-265					
	c) sentence patterns	239-246					
	i. basic sentence	246-277 282-283	166-170	205-218	166-190		**E.S.P. 1** (168) **Starting Points** (27-30)
	ii. compound sentences and parts of sentences						**Success 1** (Section 3)
	iii. subordinating clause						
	d) expanding and compounding sentences	291-299			113-161		

CROSS-REFERENCE FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 7)	PATTERNS OF COMMUNICATING BOOK 1	ACTION ENGLISH 1	NELSON LANGUAGE STIMULUS TIMESCOPE	CAMBRIDGE WRITERS PROGRAM UNITS 1-2-3-4	GRAMMAR IS	WILEY — EXPERIENCES	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
6. The use of language is governed by conventions: a) structural patterns b) patterns of usage	6. Recognizing conventional usage; demonstrating knowledge of and ability to follow conventions in speaking and writing:								
	a) verb tenses i. present, past ii. present progressive, past progressive	268-269			106				**E.S.P. 1** (153) **Language Workshop** (Unit 2)
	b) subject-verb agreement	313-319			25	19			
	c) pronoun forms	320-323							
	d) pronoun and antecedent	325-329							
	e) link verbs	254-259							
	f) appropriate punctuation	334-364			22, 67 102, 112	150-151			**E.S.P. 1** (8, 10) **Starting Points** (31-34)

PART 3 — RESEARCH, STUDY AND COMPOSITION

1. Different sources of information or references have different uses:	1. Locating and becoming familiar with a great variety of sources of information including:

a) human resources b) real and vicarious experience c) print and non-print materials	a) personal experiences b) experiences of others	165-189						**Strategies A** (13-20)
	c) dictionaries	79-93	11-16 112-124					**Tactics A** (77-78) **Effective Rdg. 1** (29)
	d) simple thesauruses		11-16					
	e) encyclopaedia							
	f) newspapers		126-142					**Effective Rdg. 1** (32, 50)
	*g) periodicals		152-176					**E.S.P. 1** (110-113)
	h) television and radio guides		386-388					
	*i) pamphlets							**E.S.P. 1** (110-113)
2. The process of research moves from using general references to using specific references.	2. Efficiently and effectively extracting information from a variety of sources using summarization skills.		126-142 152-176 186-388					**Effective Rdg. 1** (73)
3. In the process of composing (in all subject areas) it is necessary to summarize, synthesize, and evaluate available information, ideas and experiences.	3. Developing summarization skills:							
	a) ordering ideas and events; reflecting the logical order of ideas and events	151-163	19-38 59-78 152-176 178-196 198-216	43 83 146	78-83 145-158 42-51 (bk4)			**Tactics A** (134-148) **E.S.P. 1** (80-84) **Strategies A** (Lessons 6, 9, 26)
	b) recognizing classifications; arranging information according to similarities and differences		39-58 94-110 188-216	18				**E.S.P. 1** (90-93)
	*c) interpreting charts, diagrams, and graphs		178-196					
	d) identifying main ideas and relevant details, attributes, and definitions.	133-137 91-103	112-124 152-176 198-216	66 136 207-210	27-35 205-218 245-262 74-81 (bk4)			**Strategies A** (Lesson 4, 91-94, Lesson 15) **E.S.P. 1** (72-80; 95-101)
	e) locating and writing topic sentences	126-133						**E.S.P. 1** (50-57' 63, 69, 80-82)
	f) discovering the relationship between a composition and its title; titling compositions effectively			46-47	46-58			
	g) identifying key words; utilizing key words and expressions to achieve coherence				1-11 (bk4)			E.S.P. 1 (34, 40, 41, 44, 50-52)

CROSS-REFERENCE FOR CONTENT & TEXTS		PATTERNS OF COMMUNICATING BOOK 1	ACTION ENGLISH 1	NELSON LANGUAGE STIMULUS TIMESCOPE	CAMBRIDGE WRITERS PROGRAM UNITS 1-2-3-4	GRAMMAR IS	WILEY — EXPERIENCES	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
CONCEPTS	SKILLS (GRADE 7)								
4. Summarization, synthesization, and evaluation skills must be effectively combined and applied in all listening, speaking, reading, writing, and viewing tasks.	4. Applying summarization skills when listening, speaking, reading, writing, and viewing:								
	a) reading, listening and viewing for main ideas and supporting details								
	b) writing sentence outlines and sentence summaries of oral, written and visual material	388-389	152-176		246-247				**E.S.P. 1** (40-45)
	c) making running notes while listening, reading and viewing	388	4-5						**E.S.P. 1** (36-39) **Starting Points** (116-136) **Strategies 2** (98-123)
	d) writing narrative, descriptive, and expository paragraphs	122-141 165-189 103-119	79-93 3-16 178-196		78 15-26 78-83 125-134				**E.S.P. 1** (57-60; 61-65; 66-70) **Starting Points** (68-88)
	e) composing oral and written reports	103-119 122-141	3-16 196-216		78				**E.S.P. 1** (110-122)
	f) storytelling — orally, visually, and in writing		19-38 60-78		64-73 (Bk4) 42-51 (Bk4) 36-45 205-218				**E.S.P. 1** (123-135) **Starting Points** (90-109)
	*g) debating								**Pathways** (Ch. 25)
	h) illustrating ideas using pictures and posters		1-15		82-92				
	*i) plotting information on charts and graphs								**Strategies 2** (16-31)
5. Understanding and applying the writer's craft leads to improved writing proficiency.	5. Demonstrating writing proficiency by:	306-356			27-35 32-33 50-58	103-105 143-161			**E.S.P. 1** (177-184)
	a) proofreading for errors								
	b) editing								

PART 4 — EXPRESSED THOUGHT AND VALUES

1. Expressed thought should provide opportunity for personal growth: a) critical examination and evaluation b) enjoyment and entertainment c) enrichment	1. Demonstrating appreciation of expressed thought:					
	a) enjoying the sound of poetry	94-110	29-41 (Bk4)	268-283		
	b) recalling literary passages					
	c) relating the experiences of others to personal experience			138-193		
	d) identifying and being aware of attitudes and values expressed in literature		175-182 263-274	196-233 233-265	4-25	
	e) recognizing the human element, i.e., the human predicament in literature		226-236	268-283	56-77 80-109	
	f) broadening personal experience of the physical world through listening, reading and viewing	94-110 152-176	12-28 (Bk4)	84-135	28-48 110-121 198-209	
	g) becoming aware of changing values in society and in individuals			138-193 196-233	4-25 80-109	
	h) using literary form and techniques in creative compositions					
2. Expressed thought may be studied in terms of the communication process.	2. Interpreting the message and speculating upon the author's (poet's, filmmaker's, journalist's, historian's, scientist's) purpose (e.g. entertain, inform, explain).	40-58 144-150 152-176	175-182 82-92 (Bk4)		25 209	**E.S.P. 1** (28-31; 36, 49, 54-55, 69) **Tactics A** (211-225)
*3. The social, economic, historical, and spiritual conditions of the time are reflected in expressed thought.	*3. Understanding the context of expressed throught:					
	a) the oral tradition in literature and non-print verbal forms			16-81		**Tactics A** (11-22) **Strategies** (Lessons 34,25)
	b) the effect of literacy on communication needs					
*4. Technological advances have effected changes in expressed thought (form and content).	*4. Differentiating visual, print, and non-print forms of communication.				48 124-157	**Strategies A** (25, 34)

CONCEPTS	SKILLS (GRADE 7)	PATTERNS OF COMMUNICATING BOOK 1	ACTION ENGLISH 1	NELSON LANGUAGE STIMULUS — TIMESCOPE	CAMBRIDGE WRITERS PROGRAM UNITS 1-2-3-4	GRAMMAR IS	WILEY — EXPLORATIONS	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
5. Expressed thought (e.g. novels, short stories, poetry, dramas, essays, films) has certain characteristic features and a vocabulary to identify them.	5. Identifying the elements of form, content, and literary technique:							124-157	**E.S.P. 1** (127)
	a) the elements of plot, i.e. introduction, problem, climax, outcome	19-36	60-78					4-25 28-48 160-195	**Strategies B** (Section 5)
	b) the description and development of character	96-103	60-78		64-73 (Bk4)			56-76	**E.S.P. 1** (127)
	c) the physical setting, i.e. time and place; * mood		60-78		14-26 104-114 237-244				**E.S.P. 1** (127) **Strategies A** (Lesson 27)
	d) individual conflicts, i.e., protagonist vs. antagonist							80-109	
	e) point of view				135-144 52-63 (Bk4)				
	f) figurative language — simile, metaphor, personification, puns, spoonerisms, malapropisms, hyperbole, visual imagery	110-114	94-110 40-58		84-90 29-41			198-209	**Tactics A** (183-194) **101 Ways** (130, 127, 138) **Strategies B** (260-270)
	g) sound devices — end rhyme, repetition, onomatapoeic words		94-110		195-204				**Success 1** (11-14)
	h) visual devices — juxtaposition to show contrast; colour as a means to compare or to categorize; lighting to show time; shape and size to show dimension; space and balance		8-11						

GRADE 8

CROSS-REFERENCE
FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 8)	PATTERNS OF COMMUNICATING BOOK 2	ACTION ENGLISH 2	NELSON LANGUAGE STIMULUS PEOPLEMIRRORS	CAMBRIDGE WRITERS PROGRAM UNITS 5-6-7-8	GRAMMAR IS	WILEY — EXPLORATIONS	MACMILLAN VIEWPOINT	SUPPLEMENTARY RESOURCES
PART 1 — THE COMMUNICATION PROCESS									
1. Communication, the process of sharing ideas, thoughts, and feelings, involves the exchange of information by means of a code which both the sender and receiver understand.	1. Describing and analyzing informal communication situations (e.g. talks, classroom discussions, social correspondence) through a model: encoder → message (channel) → decoder feedback	(23-45)	**				**		**This Book 2** — (Ch. 1) **Communication!** **E.S.P. 2** (Ch. 2)
2. Effective communication requires attention to all of the elements of a communication, and to the interrelationships among these elements: a) stimulus b) communicator c) audience d) message e) situation (context) f) medium g) purpose h) code (with the use of several modes)	2. a) Analyzing communication situations to identify and describe the interrelationships among the elements of communication.	(23-45) (324-336)	**		8(112-122)		**		
	b) Combining the elements of communication to create well-integrated communication situations.	(324-336)			8(112-122)				
3. There are many kinds of communication: a) animal b) human, both verbal and non-verbal (signs and symbols; simple kinesics)	3. Identifying and describing different kinds of communication: a) human verbal communication	(48-61)							**Communicate!** (Ch. 1, 2, 5) **E.S.P. 2** (Ch. 1)
	b) non-verbal communication i. kinesics ii. signs and symbols *iii. the language of the deaf	(1-21)			8(154-169) 5(119-121)				**This Book 1** (Ch. 2) **This Book 2** (Ch. 2) **Pathways** (Units A,D) **Tales — Reflections**

CROSS-REFERENCE FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 8)	PATTERNS OF COMMUNICATING BOOK 2	ACTION ENGLISH 2	NELSON LANGUAGE STIMULUS — PEOPLEMIRRORS	CAMBRIDGE WRITERS PROGRAM UNITS 5-6-7-8	GRAMMAR IS	WILEY — EXPLORATIONS	MACMILLAN VIEWPOINT	SUPPLEMENTARY RESOURCES
	and other non-verbal human languages								
4. There are different levels of oral and written communication, based on the relationship between a communicator and his audience: a) casual b) informal c) formal	4. Developing increasing proficiency in dealing with many levels of oral and written language: a) informal talks b) written reports c) social correspondence (thank you letters, invitations)	(342-336)	(33-54) (175-182)		5(154-165) 6(178-187)				**This Book 1** (Ch. 1 & 2) **E.S.P. 2** (Ch. 5) **Writer's Handbook** **Learning Language**
5. There are factors which influence the effectiveness of communication: a) **facilitators**, including common knowledge and experience, rapport and empathy, clarity of expression, precision of vocabulary, effective sentence structure, legibility b) **barriers**, including lack of empathy or background experience, ambuguity, lack of clarity, illegibility, emotional distraction	5. Dealing effectively with facilitators and barriers to communication: a) taking increasing advantage of appropriate communication environment; manipulating modes of expression and increasing awareness of effects produced through words and structure b) eliminating more complex barriers of effective communication including: i. sentence errors ii. inappropriate diction iii. vulgarisms	(23-45)		5(122-129) 6(194-204) 6(205-215) 6(268-280)	(17) (113-142) (143-163)			**E.S.P. 2** (Ch. 1) **E.S.P. 2** (Ch. 6) **Pathways** **Choices** **Language Workshop** **Writer's Handbook**	

6. Language arts instruction attempts to produce conscious communicators by expanding facilitators and eliminating barriers to effective communication.	6. Applying language arts skills (L S R W V) with increasing proficiency to learning situations in all subject areas and to social situations.	(23-45)		5(154-165)	**Speaking By Doing** **E.S.P. 2** **Learning Language** **Tales**
PART 2 — THE SYSTEM OF LANGUAGE					
1. Meaning is transmitted through a sound system (speech) and a symbol system (graphic).	1. Expanding knowledge of the relationship between oral and written language conventions: a) recognizing the distinct functions of spoken and written language b) representing spoken language as non-print forms of communication (e.g. pictures, gestures)	(369-373)			**E.S.P. 2** — (Ch. 1) **This Book 1** (Ch. 2, 7, 8, 9, 10) **Tales** **Speaking By Doing** **Pathways** **Learning Language**
2. Words have both meaning and function: a) form class and function words, i.e. parts of speech b) morphemes (roots or stems, inflections, derivatives, compounds)	2. Making effective use of the language system: a) identifying and classifying form, class and function words b) deriving meanings of unfamiliar words c) applying rules as aids to correct spelling.	(85-103)		5(104) 5(114) 5(122) 8(188-191)	**Choices** (Ch. 1 & 4) **Spell/Write** **Language Workshop**
3. The meanings of words can change, and are dependent upon the context of their use.	3. Manipulating differing meanings of words in oral and written language: a) words with multiple meanings b) general and specific words c) synonymous words and expressions	(63-83) (85-103)		139 5(99-106) 7(2-11)	**Spell/Write** **Language Workshop** **Writer's Handbook** **Learning Language**

CROSS-REFERENCE FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 8)	PATTERNS OF COMMUNICATING BOOK 2	ACTION ENGLISH 2	NELSON LANGUAGE STIMULUS — PEOPLEMIRRORS	CAMBRIDGE WRITERS PROGRAM UNITS 5-6-7-8	GRAMMAR IS	WILEY — EXPLORATIONS	MACMILLAN VIEWPOINT	SUPPLEMENTARY RESOURCES
*4. The changing needs and values of society have resulted in the forming and borrowing of words, in changed meanings of words, and in changing patterns of usage: a) the influence of historical events upon language b) the influence of media, technology, and industry upon language c) changing values and lifestyles of language users	*4. Recognizing and developing sensitivity to stylistic language use: a) advertisements, announcements, headlines, propaganda b) specialized vocabularies in professions, trades and business	(85-103) (106-115)	(2-18) (112-126)		6(216-219) 6(268-280) 7(38-46) 7(47-57) 7(74-91) 8(170-176)	(83-102) (128-132)	138-175		**This Book 1 & 2**
5. Words are arranged in groups and in sentences according to syntactic patterns: a) common word groups b) function, ordering and movement of word groups c) sentence patterns	5. Recognizing, understanding and utilizing with increasing proficiency syntactic groups in oral and written language: a) word groups i. noun phrases ii. verb phrases iii. adjective phrases iv. adverb phrases b) subject and predicate c) sentence patterns i. basic sentences ii. compound sentences and parts of sentences iii. subordinating clause d) expanding and compounding sentences	(200-204; 224) (226-227) (242-243) (250-255) (233-236) (237-249) (231-249) (250-258)			6(223-224) Bk. 6	(113-142) (143-184)			**E.S.P. 2** (Ch. 6) **This Book 1** (251) **Language Workshop**

[redacted] The use of a language is governed by conventions: a) structural patterns b) patterns of usage	6. Manipulating conventio[redacted] forms; demonstrating proficiency in following conventions in speaking and writing:						103-112			
PART 3 — RESEARCH, STUDY AND COMPOSITION										
1. Different sources of information or references have different uses: a) human resources b) real and vicarious experience c) print and non-print materials	1. Discriminating among the purposes of various sources of information and the parts thereof, including: a) table of contents *b) bibliographical information c) index *d) apprendices e) preface f) glossary *g) indexes to reference materials (e.g. card catalogue, The Reader's Guide to Periodical Literature) h) periodicals and pamphlets	(85-103) (161-171)								
2. The process of research moves from using general references to using specific references.	2. Extracting different kinds of information from different sources; effectively combining information.	4(63-83) 5(85-103) 8(161-171)	(66-88) (128-134) (184-204)							**E.S.P. 2** (42-48) **Strategies B** (18-26) (49-57)
3. In the process of composing (in all subject areas) it it necessary to summarize, synthesize, and evaluate available information, ideas and experiences.	3. Developing the skills of synthesization: a) categorizing according to time, place, attributes, etc.		(176-182)							**Strategies B** (Units 1-6) **This Book** (Ch. 3) **E.S.P. 2** (85-88) **Discussion**

CONCEPTS	SKILLS (GRADE 8)	PATTERNS OF COMMUNICATING BOOK 2	ACTION ENGLISH 2	NELSON LANGUAGE STIMULUS — PEOPLEMIRRORS	CAMBRIDGE WRITERS PROGRAM UNITS 5-6-7-8	GRAMMAR IS	WILEY — EXPLORATIONS	MACMILLAN VIEWPOINT	SUPPLEMENTARY RESOURCES
	* b) combining and comparing information from different sources	(161-177)	(2-18) (56-64) (184-204)						**Writer's Handbook** **E.S.P. 2** (93-99) **Pathways** **Learning Language**
	c) identifying and utilizing examples and illustrations	(151-157)	(2-18) (184-204)		6(232-233) 8(123-129)				**E.S.P. 2** (100-104)
	d) recognizing conclusions; drawing conclusions from fact, opinion, examples, and illustrations	(158-159)	(34-54) (66-88) (136-156)		5(107-118)				
	e) limiting a topic through the use of title and topic sentences, and the key words therein	(138-144)			5(131-136)				**E.S.P. 2** (52-57)
	f) making effective transitions between sentences and between paragraphs				6(240-245) 7(66-73)				**E.S.P. 2** (83-84)
	g) combining effectively narration, description and exposition		(20-32) (112-126) (176-182)		7(66-73)				**E.S.P. 2** (58-84)
4. Summarization, synthesization, and evaluation skills must be effectively combined and applied in all listening, speaking, reading, writing, and viewing tasks.	4. Utilizing synthesization skills in the following tasks: a) identifying topic sentences when listening and reading b) recognizing examples and illustrations, and techniques of persuasion when listening, reading, and viewing c) writing topical outlines of oral, written, and visual material d) making formal notes from running notes								**Strategies B** (Units 1-6) **This Book** (Ch. 3) **E.S.P. 2** (85-88) **Discussion** **E.S.P. 2** (Ch. 2, 3, 4, 5) **Pathways** (Units B, C, F) **Writer's Handbook**

	e) writing paragraph summaries	(151) (161-177)	(34-54) (66-88) (128-134)	8(142-152) 6(268-280) 5(140-153) 8(130-134) 6(260-268) 7(58-64)	(185-190)			
	* f) writing and presenting minutes from meetings and committee notes		(2-18) (20-32) (112-126) (176-182)	5(154-165)	(185-190)			
	g) writing paragraphs and essays which compare, persuade, explain, or interpret	(158-159)	(34-54) (66-88) (136-156) (184-204)	6(251-252)				
	h) combining narration, description and exposition effectively through report writing, storytelling, friendly letters, personal essays		(90-110)					
	i) offering conclusions based on the preceeding development of ideas in oral, written, and visual material							
	* j) illustrating ideas by producing slide shows and tape recordings							
5. Understanding and applying the writer's craft leads to improved writing proficiency.	5. Demonstrating writing proficiency by:							**This Book 1** (Ch. 3) **Language Workshop Choices** **E.S.P. 2** (173-184) **Writer's Handbook**
	a) proofreading for errors							
	b) editing			8(98-110) 8(117-182)				
PART 4 — EXPRESSED THROUGH AND VALUES								
1. Expressed thought should provide opportunity for personal growth;	1. Demonstrating appreciation of expressed thought:							**This Book 1** (Ch. 5, 6, 7, 8, 9, 10, 11) **Strategies B** **Focus** **Imagine** **Strawberries** **Breakthrough** **Stories to Remember** **Tales**
a) critical examination and evaluation	a) relating values expressed in literature to contemporary values		5(66-88) 12(189-204)			63-97 100-135 234-253	32-68	
b) enjoyment and entertainment	b) being sensitive to the human predicament					63-97		
c) enrichment	c) broadening personal experience of social customs and values through reading and viewing	(179-197)	5(66-88) 8(128-134)			16-59 178-230 256-282		
	d) understanding individual and social reactions to change		5(66-88)					
	e) using literary form and techniques in creative compositions							

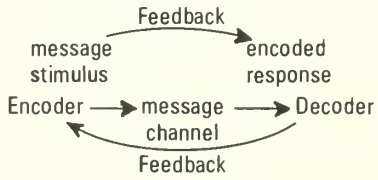
CROSSREFERENCE FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 8)	PATTERNS OF COMMUNICATING BOOK 2	ACTION ENGLISH 2	NELSON LANGUAGE STIMULUS — PEOPLEMIRRORS	CAMBRIDGE WRITERS PROGRAM UNITS 5-6-7-8	GRAMMAR IS	WILEY — EXPLORATIONS	MACMILLAN VIEWPOINT	SUPPLEMENTARY RESOURCES
2. Expressed thought may be studied in terms of the communication process.	2. Discovering the stimulus that motivated the message; becoming familiar with the encoder (background of experiences).		2(20-32) 4(56-64)			234-253			
*3. The social, economic, historical, and spiritual conditions of the time are reflected in expressed thought.	*3. Understanding the context of expressed thought: a) the introduction of verbal print forms b) the effect of technology, and the knowledge explosion of communication needs	3(48-61)							**Learning Language** (Ch. 1)
*4. Technological advances have effected changes in expressed thought (form and content).	*4. Recognizing the effects of technological advances on the literary tradition.	3(48-61)	8(128-134)		5(178-187)			32-68	
5. Expressed thought (e.g. novels, short stories, poetry, dramas, essays, films) has certain characteristic features and a vocabulary to identify them.	5. Understanding the elements of form, content, and literary technique: a) the structure of plot, i.e., introduction, conflict, complications, climax, outcome				6(254-259)		** 138-175		**Write Now** **This Book 1** (Ch. 4) **Strawberries** **Focus**
	b) motivation for action and reaction by characters		9(136-156)				178-230	4-29	**Imagine** **Stories to Enjoy** **Writer's Handbook** **Stories to Remember** **Breakthrough**
	c) setting, i.e. physical attributes of location		2(20-32)						
	d) social conflict, i.e. between social groups or within individuals		4(56-64) 6(66-88)						**Learning Language** **Tales**
	e) point of view		11(176-182)					4-29	

* f)	mood		6(247-251)
g)	figurative language — mixed and extended metaphor; imagery	6(116-129)	7(12-37) 6(205-215)
h)	sound devices — internal rhyme, alliteration, imitative harmony	6(130-135)	5(167-177)
i)	literary devices — rhyme, rhythm patterns, flashback, flashforward, foreshadowing		5(167-177)
j)	visual devices — colour and lighting to reflect mood; shape and size to compare; space and balance		5(178-187)

GRADE 9

CROSSREFERENCE
FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 9)	PATTERNS OF COMMUNICATING BOOK 3	ACTION ENGLISH 3	NELSON LANGUAGE IS	CAMBRIDGE WRITERS PROGRAM UNITS 9-10-11-12	GRAMMAR IS	WILEY — REFLECTIONS	MacMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
PART 1 — THE COMMUNICATION PROCESS									
1. Communication, the process of sharing ideas, thoughts, and feelings, involves the exchange of information by means of a code which both the sender and receiver understand.	1. Describing and analyzing formal communication situations (e.g. speeches, meetings, debates) through a model:  	13-33		5-14					**E.S.P. 3** (1) **Communicate!** (17-20) **Speaking ...** (27-32; 34-36) **This Book 1** (7-8) **This Book 2** (1-4)
2. Effective communication requires attention to all of the elements of a communication, and to the interrelationships among these elements: a) stimulus b) communicator c) audience d) message e) situation (context) f) medium g) purpose h) code (with the use of several modes)	2. a) Analyzing communication situations to discover ways in which the elements of communication can be manipulated to achieve various purposes, to appeal to various audiences and to create certain impressions. b) Manipulating the elements of communication to achieve effective communication.	13-33 35-54	61-70 111-124 71-84	102-108 109-113	9(195-204) 9(220-230) 12(195-200)	129-141			**E.S.P. 3** (13-16) (28-44) **Speaking ...** (36-38; 20-22; 50-52) **This Book 1** (7-8) **This Book 2** (9-11) **Speaking by Doing** (55-63) **Pathways** (490) **Learning Language** (Ch. 8)

3. There are many kinds of communication: a) animal b) human, both verbal and non-verbal (signs and symbols; simple kinesics)	3. Identifying and describing different kinds of communication: a) verbal and non-verbal communication i. background of experience ii. cultural differences *iii. use of space in communication situations (proxemics) *iv. use of mechanical (electronic) devices	83-87	139	7-14 14-22				**E.S.P. 3** (Ch. 1) **Learning Language** (2-12) **Communicate!** (35-40; 23-24) **Speaking . . .** (32-33) **Speaking by Doing** (19-36) **Pathways** (Ch. 3) **This Book 2** (7-9; Ch. 3)
4. There are different levels of oral and written communication, based on the relationship between a communicator and his audience: a) casual b) informal c) formal	4. Developing increasing proficiency in dealing with many levels of oral and written language: a) debates b) essays c) business letters	503-505	125-144	159-181	9(195-204)			**This Book 2** (5-6; 9-13) **E.S.P. 3** (Ch. 1) (140-143) (127-133) **Speaking . . .** (40-45) **Speech in Action** (Ch. 15) **Discussion & Debate** **Pathways** (Ch. 25)
5. There are factors which influence the effectiveness of communication: a) **facilitators,** including common knowledge and experience, rapport and empathy, clarity of expression, precision of vocabulary, effective sentence structure, legibility b) **barriers,** including lack of empathy or background experience, ambiguity, lack of clarity, illegibility, emotional distraction	5. Dealing effectively with facilitators and barriers to communication: a) controlling appropriate communication environments; increasing the sophistication of expression in vocabulary and structure b) eliminating further subtle barriers to communication including: i. cliches ii. sentence errors iii. inexact diction iv. inappropriate usage	(55-81) 377-404 406-426		9-11 155-181	11(103-123) **	103-112 143-163	**Writing Sense** (162) **Speaking by Doing** (Sections 2, 4, 5) **Learning Language** (104-120) **E.S.P. 3** (1-10) **This Book 1 & 2** (Ch. 1) **E.S.P.** (Ch. 6 & 7) **101 Ways** 127-129 **Speaking . . .** 38-39; 47-49	
6. Language arts instruction attempts to produce conscious communicators by expanding facilitators and eliminating barriers to effective communication.	6. Applying language arts skills (L S R W V) with increasing proficiency to learning situations in all subject areas and to social situations.	13-33		29-45				**Speaking by Doing**

CROSSREFERENCE
FOR CONTENT & TEXTS

CONCEPTS	SKILLS (GRADE 9)	PATTERNS OF COMMUNICATING BOOK 3	ACTION ENGLISH 3	NELSON LANGUAGE IS	CAMBRIDGE WRITERS PROGRAM UNITS 9-10-11-12	GRAMMAR IS	WILEY — REFLECTIONS	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
PART 2 — THE SYSTEM OF LANGUAGE									
1. Meaning is transmitted through a sound system (speech) and a symbol system (graphic).	1. Applying knowledge of the relationship between oral and written language conventions (e.g. implying and inferring emotions and attitudes): a) through sound and intonation b) through punctuation and form	13-33 475-502	15-30	34-36 37-38	9 (285) 10(56,62,64) 11(105,162)				**This Book 2** (Ch. 2) **Speaking** . . . (Ch. 2) **E.S.P. 3** (243-244) **This Book 1 & 2** (Ch. 1)
2. Words have both meaning and function: a) form class and function words, i.e. parts of speech b) morphemes (roots or stems, inflections, derivatives, compounds)	2. Manipulating words and word meaning: a) expanding understanding of word classes b) increasing vocabulary through use of roots and affixes c) understanding the spelling system of the language	65-75							**This Book 1 & 2** (Ch. 2) **Learning Language** (Ch. 2 & 3) **Effective Reading 4** (143, 33, 40, 53, 69, 86-87, 102-103, 125, 135) **101 Ways** (16-24; 2-11; 27-28) **Word Wealth** (279, 330-336; 340-346; 350-356; 282; 380-394; 414; 415; 435-453)
3. The meanings of words can change, and are dependent upon the context of their use.	3. Interpreting differing meanings of words in oral and written language: a) ambiguous or vague words b) word nuances	396-398 398-403		156-181	(10(3-7) 10(8-19) 11(99-101)				**Learning Language** (Ch. 2) **E.S.P. 3** (Ch. 7) **This Book 2** (Ch. 2)

*4. The changing needs and values of society have resulted in gme forming and borrowing of words, in changed meanings of words, and in changing patterns of usage: a) the influence of historical events upon language b) the influence of media, technology, and industry upon language c) changing values and lifestyles of language users	*4. Understanding and manipulating old and new language: a) obsolete or archaic forms and expressions b) the jargon of the times	76-81 88-99		23-28 156-181		83-102	**Learning Language** (Ch. 2) **E.S.P. 3** (22-24) **Speaking** . . . (Ch. 1) **Communicate!** (Ch. 1) **This Book 2** (Ch. 2; Ch.6-11)
5. Words are arranged in groups and in sentences according to syntactic patterns: a) common word groups b) function, ordering and movement of word groups c) sentence patterns	5. Recognizing, understanding and utilizing with increasing proficiency syntactic groups in oral and written language: a) word groups i. phrases (noun, verb, adjective, adverb) b) subject and predicate c) sentence patterns i. clauses (adjectival, adverbial, noun) ii. reduced clauses (appositives, participial phrases) d) expanding and compounding sentences	283-285 267-271 268-290 299-341 271-281 131-161 283-293		9(205-206) 9(268-269) Bk. 6		42-63 143-163	**Learning Language** (Ch. 7) **E.S.P. 3** (Ch. 6) **Language Workshop** (Units 2 & 3) **Choices** (U3-U25) **E.S.P. 3** 210-213 **E.S.P. 3** (Ch. 4)
6. The use of a language is governed by conventions: a) structural patterns b) patterns of usage	6. Manipulating form and convention for stylistic effect; demonstrating proficiency in the use of conventional structures and forms:						**Learning Language** (Ch. 8) **E.S.P. 3** (205-207)

CROSSREFERENCE FOR CONTENT & TEXTS		PATTERNS OF COMMUNICATING BOOK 3	ACTION ENGLISH 3	NELSON — LANGUAGE IS	CAMBRIDGE WRITERS PROGRAM UNITS 9-10-11-12	GRAMMAR IS	WILEY — REFLECTIONS	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
CONCEPTS	SKILLS (GRADE 9)								
	a) verb tenses i. present, past ii. the progressive participle and perfect participle b) the passive c) subject-verb agreement d) modal auxiliaries e) appropriate punctuation	299-300 305-307 328-337 313-319 289-291							
PART 3 — RESEARCH, STUDY AND COMPOSITION									
1. Different sources of information or references have different uses: a) human resources b) real and vicarious experience c) print and non-print materials	1. Discriminating among and purposes of specific sources of information; and identifying the biases associated with various other sources of information: a) bibliographical information b) appendices c) indexes to reference materials d) distinguishing fact from opinion *e) assessing the reliability and validity of human and other resources	35-53 101-115	 1-14 1-14	 116-126 115-154	 9(254-272)	 	 	 	**Discussion & Debate** (15-20, 21-25) **Strategies** **E.S.P. 3** (30) **Effective Reading** (54-55, 71, 79, 99, 126-127, 129, 130, 141-142) **Pathways** (Unit C, Ch. 9 & 10) **This Book 2** (Ch. 4) **Writer's Handbook** (19, 225-235)

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2. The process of research moves from using general references to using specific references.	*2. Selecting reliable sources from a diversity of available materials; assessing the reliability of information gathered.		125-134 85-92	115-154	9(254-272)		**Discussion & Debate** (15-20) **Pathways** (Ch. 9, 10) **Strategies** (13-16, 179-189) **Success in Reading** (Section 2)
3. In the process of composing (in all subject areas) it is necessary to summarize, synthesize, and evaluate available information, ideas and experiences.	3. Developing evaluation skills: a) judging the relevance and validity of information	101-115 35-53	111-124 85-92		9(254-272)		**Effective Reading** **Success Reading 5** (Section 4) **Strategies** **Discussion & Debate** (10-20; 21-25) **E.S.P. 3** (Ch. 4)
	b) making inferences, predictions, conclusions, projections		15-30				
	c) assessing cause and effect relationships						
	d) weighing the order of importance of details		1-14 51-59	78-81	9(231-244) 10(20-29) 10(30-37)	11(125-140)	
	e) becoming aware of need to assess the personal bias of the author		61-70 111-124		9(254-272) 11(151-163) 11(164-173)		
	*f) becoming aware of need to assess the social, political and personal context of the author and of sources		1-14 145-160				
	g) becoming aware of need to evaluate the author's purpose	35-53	1-14 51-59	114-154	9(254-272) 10(8-19)		
	h) recognizing need to assess the validity of an author's assumptions						
	*i) determining the adequacy and validity of argument		111-124 125-134		11(175-188)		
4. Summarization, synthesization, and evaluation skills must be effectively combined and applied in all listening, speaking, reading, writing, and viewing tasks.	4. Applying evaluation skills in the performance of the following tasks: a) writing precis, reviews, and editorials based on oral, written, and visual material	185-225	85-92		12(243-260)		**This Book 2** (Ch. 6) **Writing Sense** (68-70) **Learning Language** (161-187)
	*b) producing documentaries	1-14					**E.S.P. 3** (Ch. 3 & 4) (233-237; 137-139)
	c) writing paragraphs and essays which provoke thought, interest, discussion, action, debate and investigation	131-159	112-124 125-134	127-152	9(279-283) 11(125-140) 11(141-150)		**Speaking by Doing** **Discussion & Debate** **Pathways**
	*d) critiques						**Writer's Handbook** (98-189) **Write Now!** (Sections 2,3,4)

CONCEPTS	SKILLS (GRADE 9)	PATTERNS OF COMMUNICATING BOOK 3	ACTION ENGLISH 3	NELSON LANGUAGE IS	CAMBRIDGE WRITERS PROGRAM UNITS 9-10-11-12	GRAMMAR IS	WILEY — REFLECTIONS	MACMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
5. Understanding and applying the writer's craft leads to improved writing proficiency	5. Demonstrating writing proficiency by:								**Writing Sense E.S.P. 3** (69-78, 233-246)
	a) converging on a focal idea in concluding statements and paragraphs	139-142 181-183 223-225			12(263-288)				**Learning Language** (161-187)
	b) sustaining interest and point of view	152-158 232			12(263-288)				**Writer's Handbook** (98-189)
	c) provoking further thought and action through concluding statements and paragraphs	139-142		127-152					
	d) utilizing stylistically different paragraphs purposefully and effectively in essay writing	131-159 173-183 211-225			10(50-61) 10(63-75) 10(76-88) 12(263-288)				
	e) proofreading and editing	377-404			9(254-270)				
PART 4 — EXPRESSED THOUGHT AND VALUES									
1. Expressed thought should provide opportunity for personal growth: a) critical examination and evaluation b) enjoyment and entertainment c) enrichment	1. Demonstrating appreciation of expressed thought:								
	a) evaluating and identifying with the values expressed in literature		85-92				68-93 157-188 190-233	4-47	
	b) empathizing with the human predicament		43-50				15-47 190-233	216-268	
	c) relating the physical and social world as revealed in literature to the real world	220-223	43-50 145-160				48-67 97-123		
	d) effecting change in individual and social values		85-92				190-233	4-47	

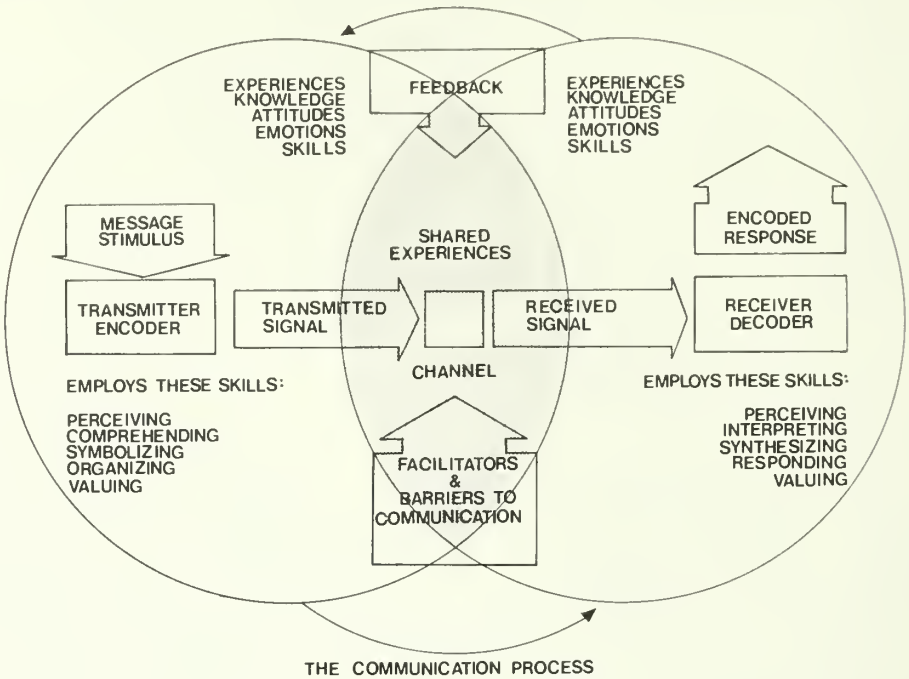
	e) using literary form and techniques in creative compositions		**		12(201-214)				
2. Expressed thought may be studied in terms of the communication process.	2. Decoding and responding with a purpose; understanding the medium and the mode of the message (e.g. relating form and content; relating person's background of particular experience to the new experience).	185-195	71-84		9(207-218) 9(220-230) 9(272-278) 10(63-75) 12(195-200)			96-143 168-213	**E.S.P. 3** (Ch. 1)
*3. The social, economic, historical, and spiritual conditions of the time are reflected in expressed thought.	*3. Understanding the context of expressed thought:							50-76	
	a) the effect of media on the literary tradition					129-137			
	b) the effect of the population explosion, affluence, diversity among people, and increased consumerism on man's communication needs		31-42		10(8-19)				
*4. Technological advances have effected changes in expressed thought (form and content).	*4. Manipulating and combining forms to achieve a purpose, e.g. stage drama, short story, television drama.		71-84					168-213	**This Book 2** (Ch. 3)
5. Expressed thought (e.g. novels, short stories, poetry, dramas, essays, films) has certain characteristic features and a vocabulary to identify them.	5. Explaining the elements of form, content, and literary technique:				12(201-214)				
	a) the structure of plot, i.e. introduction, conflict, complications, climax, outcome, denouement, plot patterns	196-199 216-220	145-153	96-98			**	50-76 96-143 46-162	**This Book 2** (Ch. 5) **Write Now!** (49-53) 55-60, Sections 3, 6 & 7) **Success in Reading** (Section 1) **Effective Reading**
	b) character types; dramatic role	199-202	153-155	94-95	9(231-244)			4-47 96-143 146-102	
	c) emotional and spiritual setting; the conditions of the time	203-206	31-42 161-174						
	d) cultural and historical conflicts						15-47	96-143	
	e) point of view		93-109	103-107					
	*f) theme as central insight	206-211							
	g) figurative language			48-75 82-83			252-264		
	h) sound devices — assonance								

CROSSREFERENCE FOR CONTENT & TEXTS		PATTERNS OF COMMUNICATING BOOK 3	ACTION ENGLISH 3	NELSON LANGUAGE IS	CAMBRIDGE WRITERS PROGRAM UNITS 9-10-11-12	GRAMMAR IS	WILEY — REFLECTIONS	MacMILLAN CHALLENGE	SUPPLEMENTARY RESOURCES
CONCEPTS	SKILLS (GRADE 9)								
	and consonance								
	i) visual devices — colour to reflect values, i.e. the symbolic use of colour and lighting to emphasize or focus; effective use of space in making presentations, e.g. drama and debating		135-144		12(231-241)				
	j) literary devices — irony and symbolism		135-144		9(244-252) 12(231-241) 12(263-288)				



APPENDICES

APPENDIX A
THE COMMUNICATION PROCESS: A MODEL & THE COMPONENTS DEFINED



THE COMMUNICATION PROCESS

A major purpose of this language arts program is to help the student develop an understanding of the process of communication. Effective communication requires, among other things, attention to the key elements in the process as they are identified in the Statement of Content. Those elements are as follows:

a) stimulus — the motivation and the need to communicate
b) communicator — the encoder; for example, the speaker, writer, or producer
c) audience — the decoder; for example, the listener, reader, or viewer
d) message — ideas, feelings, attitudes, values to be communicated
e) situation — the context in which communication takes place
f) medium — the means by which a message is transmitted; for example, lightwaves, sound waves, or paper
g) purpose — the reason for communication; for example, to inform, to persuade, to entertain
h) code — the symbols or signs selected to convey a message; for example, printed words, gestures, sounds.

Together, these elements interact to create a communication.

The elements of the communication process can be represented graphically. In the model which follows, the elements of communication are identified as follows:

a) the **communicator** is referred to as the transmitter or **encoder;**
b) the **audience** is referred to as the receiver or **decoder;**
c) the **purpose** is the **message stimulus;**
d) the **message** is the **transmitted signal** and the **received signal;**
e) the **medium** is the **channel.**

It is not necessary that students know this particular model of the communication process. What students are expected to know about the communication process is outlined in Part One of the Statement of Content. However, it is hoped that you will understand the communication process and that you will talk about communication with your students from day to day. Further to this purpose, the communication model is included here with the hope that your increased understanding of the process may help to improve your own communication with your students, thereby increasing the effectiveness of your teaching.

APPENDIX B
EVALUATION EXAMPLES

ASSESSMENT IN THE COGNITIVE DOMAIN

INTRODUCTION

Sample questions for each of the three major question types (selection, open-ended, and performance) have been placed here. Questions have been selected that best illustrate the guidelines given for constructing this question type and its resulting scoring guide. In each case, the question is referenced to the statement of content listed in the Program of Studies. Comments about the construction of the question are given, and suggestions are made about possible uses of such questions in the classroom situation.

Selection-Type Questions
(See pages 49 to 50 of Guide for discussion.)

I. Constant-Alternative Selection Questions

A. Statement of Content

1. Questions 1 to 6

 Part 2-5. Recognizing, understanding, and utilizing syntactic groups in oral and written language:
 (a) word groups.

2. Questions 7 to 10

 Part 2-6. Recognizing conventional usage; demonstrating knowledge of and ability to follow conventions in speaking and writing:
 (g) appropriate punctuation.

B. Sample Questions

Five basic sentence patterns are:

a. subject-verb
b. subject-verb-direct object
c. subject-verb-subjective complement (adjective)
d. subject-verb-subjective complement (noun)
e. subject-verb-indirect object-direct object.

Identify these patterns in the story by selecting the letter of the correct pattern. A pattern may be used more than once.

Story	ANSWER
1. Snoopy is sitting on his dog house.	a
2. He looks serious and busy.	c
3. The great author is typing a story.	b
4. Woodstock is watching him.	b
5. The story will be a masterpiece.	d
6. Snoopy shows Woodstock the first sentence.	e

Use the following information to answer questions 7 to 10.

In the statements below, the parentheses indicate where a period, exclamation mark, or question mark belong. Some parentheses may require none of the punctuation marks and the answer will be d. none.

EXAMPLE: Is it (1) cold (2).

CHOICES: 1. a. period
b. question mark
c. exclamation mark
d. none
2. a. period
b. question mark
c. exclamation mark
d. none

ANSWERS: 1. d. none
2. b. question mark

ANSWER

The girl shouted, "Why are you going home (7)"(8)

7. a. period
b. question mark
c. exclamation mark
d. none — b

8. a. period
b. question mark
c. exclamation
d. none — d

Whee, (9) that was close (10)

9. a. period
b. question mark
c. exclamation mark
d. none — d

10. a. period
b. question mark
c. exclamation mark
d. none — c

C. Comments

This sample sequence of questions illustrates typical examples of constant-alternative selection questions. When composing questions of this type the following guidelines will be helpful. When constructing the alternative, it is important that you check carefully for internal consistency, lack of overlap, reading level and possible misinterpretations among alternatives. Within the directions it is desirable to indicate how the student is to make his choice and whether or not an alternative can be used more than once. As part of the construction task of the actual question statements, it is important to ensure that each of the possible alternative is used at least once, the statement has all the necessary qualifications to match the intended alternative, is as brief and clear as possible, and avoids the use of qualitative terms such as always and never. Sets of questions are most effective when they deal with only one content area and all statements are of approximately the same length and complexity.

II. Changing-Alternative Selection Questions
(See page 50 of Guide for discussion.)

A. Statement of Content

1. Questions 1 to 5

Part 4-5. Responding to the elements of form, content, and literary technique:

(f) figurative language — simile, metaphor, personification, puns, spoonerisms, malapropisms, hyperbole, visual imagery

(g) sound devices — end rhyme, repetition, onomatapoeic words.

2. Questions 6 to 8

Part 2-2. Making effective use of the language system:

(b) recognizing homophones or homographs.

B. Sample Questions

Use this excerpt from the poem "Puppy" by R.L. Tyler to answer the questions which follow.

Puppy

Catch and shake the cobra garden hose.
Scramble on panicky paws and flee
The hiss of tensing nozzle nose,
Or stalk that snobbish bee.

from **The Disposition of Don Quixote**
Permission granted by the Golden Quill Press Francetown, New Hampshire

1. The poem "Puppy" has a very definite rhyme scheme. The correct rhyme scheme for the verse above is b

 a. a a b b
 b. a b a b
 c. a b c d
 d. a b b a

2. In line one "cobra garden hose" is an example of a

 a. metaphor
 b. simile
 c. personification
 d. alliteration

3. In line two "panicky paws" is an example of d

 a. metaphor
 b. simile
 c. personification
 d. alliteration

4. Line three of the verse above has the same rhythm as d

 a. Time to let the blackbird lift a bonny head
 b. there is something in the autumn
 c. Shall I compare thee to a summer's day?
 d. It came to me last Tuesday night

5. The poem "Puppy" is an example of a b

 a. ballad
 b. simple lyric
 c. haiku
 d. limerick

Some of the following sentences are unacceptable because of an incorrect homonym. Some are acceptable as they stand. No question contains more than one incorrect homonym. Select the sentence that you feel contains an incorrect homonym. If the sentences are all acceptable, choose 'Acceptable.'

ANSWER

6. a. May I have a **piece** of pie? c
 b. How much is the bus **fare?**
 c. Of **coarse** I know you.
 d. Acceptable.

7. a. **Steel** is made from iron. b
 b. See a doctor about that **pane.**
 c. The tree lost **its** leaves.
 d. Acceptable.

8. a. **You're** late. d
 b. I know **their** names.
 c. **Pare** the apple.
 d. Acceptable.

C. Comments

The changing-alternative selection questions illustrated in this section represent a number of formats. Many other formats are possible. Since the construction of this question type can take many forms and is very complex, some general guidelines are helpful. The multiple-choice item in most cases consists of a stem indicating exactly what is expected of the student, and four alternatives. One of these alternatives is the keyed response and the rest are distractors. In a well-constructed item the distractors should seem more attractive to the poorly informed student than does the correct or best alternative. Multiple-choice test items fall into two main categories; passage or group items and single or discrete items. The passage items relate to some form of common passage such as a paragraph or experiment. The items that accompany the passage should test different thought levels about the material in the passage so maximum information is obtained. The discrete or self-contained item stands alone and is independent of surrounding items. Rearranging items of this type does not usually change their effectiveness.

The stem of an item may be written in either an interrogative form or an incomplete-statement form. However, since the incomplete-statement form generally provides a greater economy of language and is simpler, it is recommended wherever possible. **An example of an incomplete-statement stem might be, 'In the poem "Tiger" the rhyme scheme used is . . . An interrogative form of the same stem would be "What is the rhyme scheme used in the poem "Tiger"?'** Regardless of the type of stem, the stem should present the central thought (problem) of the item. Examples of stems to avoid are: (1) The true statement is, (2) A verb is, and (3) Which theory below is false? Secondly, items should be written in a positive form. The use of negatives is often confusing and may even result in entanglements with double negatives.

All the alternatives for each item should follow plausibly and grammatically from the statement of the problem (stem). Although one answer should clearly be the best of the alternatives, each intended wrong answer should have an element of plausibility. Care should be taken to avoid stereotype phrases. It is important that alternatives be parallel in grammatical form, avoid the use of words such as always or never, be approximately the same length, avoid repeating exact phrases found in the stem, and be unique possible solutions. The use of "None of the Above" and "All of the Above" as alternatives presents special problems in item construction. Often they have been used when a fourth alternative was difficult to find rather than to satisfy a special situation. This resulted in the inappropriate use of the alternative. The use of "None of the Above" as an alternative seems to be the most defensible in the case of problems that involve numerical computations. However, this is only true when accuracy is one of the concepts being emphasized in the testing situation. "All of the Above" must be used even more cautiously. Consider for example, a four choice item in which "All of the Above" is the intended answer. Now, if the student realizes that any of the two preceding three alternatives are correct, he automatically knows that "All of the Above" is the answer. Thus, wherever possible the use of "None of the Above" and "All of the Above" should be avoided.

III. Matching Questions

(See page 50 of the Guide for discussion.)

A. Statement of Content

Part 2-4. Recognizing and developing sensitivity to stylistic language use:

(a) advertisements, announcements, headlines, propaganda.

B. Sample Questions

Various techniques are used in propaganda. For each statement below, select the technique being used. No technique is used more than once.

ANSWER

1. I had a speech prepared, but with this audience, I'd prefer to just tell you informally exactly how I feel.
2. I'm going to vote for Jim Smith. He attends church every Sunday with his whole family.
3. Education will make it possible for you to have the good life.
4. Ten million satisfied customers can't be wrong.

C. Comments

Since the matching exercise is particularly susceptible to irrelevant cues, implausible alternatives, and the awkward arrangement of stimuli or response, great care is required in development. Some suggestions for constructing or revising matching exercises would be to avoid heterogeneous subjects that reveal answers by extraneous clues; to include more items in the response column, so that the last questions cannot be answered by elimination; to keep the list of items short (4 to 5); to specify in the directions the basis for matching (e.g. match according to primary use) and indicate that each response may be used once or more than once; and to arrange lists in some logical order.



OPEN-ENDED QUESTIONS
(See pages 50 to 51 of Guide for discussion.)

I. Narrative Writing with Scale Scoring

A. Statement of Content

1. Demonstrating the ability to apply summarization skills when listening, speaking, reading, writing, and viewing:
 (a) writing narrative, descriptive and expository paragraphs.

B. Sample Question

Select an experience you have lived through. Write a short story describing what happened. You may be a participant or an observer of the experience.

C. Sample Scoring Guide

1. Definitions of Scale Categories

I. GENERAL QUALITIES:

A. Author's Role
The author's role is the relationship of the author to the subject, incident, or person.

High *The author keeps his correct role of either participant or observer throughout.*

Middle *In autobiography, a few noticeable distracting times the author confuses his role of either participant or observer.*

Low *The author talks about himself as participant or observer anytime he pleases so there is confusion as to author's role. He is not consistently either observer or participant.*

B. Style or Voice

High *The author states what he really thinks and feels. Expressing personal experiences, the writer comes through as an individual, and his work seems like his and his alone. The voice we hear in the piece really interests us.*

Middle *The author uses generalizations or abstract language, seldom including personal details and comments. While the piece may be correct, it lacks the personal touch. The voice seems bland, careful, a little flat, and not very interesting.*

Low *We don't really hear a recognizable voice in the piece. The style seems flat and lifeless.*

C. Central Figure
Details about the central figure make him seem "real." The character is described physically and as a person.

High *The central figure is described in such detail that he is always "real" for you.*

Middle *The central character can be "seen," but is not as real as he could be.*

Low *The central character is not a real living person; he is just a name on a page. You cannot see him or understand him.*

D. Background
The setting of the action is detailed so that it seems to give the events a "real" place in which to happen.

High *The action occurs in a well-detailed place that you can almost see.*

Middle *Sometimes the setting seems vivid and real; but sometimes the action is just happening, and you are not really aware of what the setting is.*

Low The action occurs without any detailed setting. You see the action, but you cannot see it in a certain place.

E. Sequence

The order of events is clear, giving the reader a precise view of the sequence of incidents.

High The order of events is always clear to you even if at times the author might talk about the past or the future.

Middle A few times it is not clear which event happened first.

Low You really cannot figure out which event comes first or goes after any other event.

F. Theme

The author chooses the incidents and details for some reason. There seems to be some purpose behind the choice of subject matter, some theme holding it all together and relating the parts to the whole. There seems to be a point to it.

High The importance of the author's subject is either directly explained to you or it is implied in a way that makes it clear.

Middle You can see why the author's subject is important to him but it is not as clearly stated or implied as it could be.

Low You cannot figure out why the subject is important to the author.

II. Diction, Syntax, and Mechanics

A. Wording

High Words are employed in a unique and interesting way. While some of the language might be inappropriate, the author seems thoughtful and imaginative.

Middle Common, ordinary words are used in the same old way. The paper has some trite, over-worked expressions. The author, on the other hand, may work so hard at being different that he sounds like a talking dictionary, in which case he also, merits this rating.

Low The word choice is limited and immature. Sometimes words are even used incorrectly – the wrong word is used.

B. Syntax

High The sentences are varied in length and structure. The author shows a confident control of sentence structure. The paper reads smoothly from sentence to sentence. There are no run-together sentences or sentence fragments.

Middle The author shows some control of sentence structure and only occasionally writes a sentence which is awkward or puzzling. Almost no run-ons and fragments.

Low Many problems with sentence structure. Sentences are short and simple in structure, somewhat childlike and repetitious in their patterns. There may be run-ons and fragments.

C. *Usage*

High	*There ave no obvious errors in usage. The author shows he is familiar with the standards of edited written English.*
Middle	*A few errors in usage appear in the paper, showing the author has not quite been consistent in using standard forms.*
Low	*The writing is full of usage errors.*

D. *Punctuation*

High	*The author consistently uses appropriate punctuation.*
Middle	*Most of the time the writer punctuates correctly.*
Low	*The writing contains many punctuation errors.*

E. *Spelling*

High	*All words are spelled correctly.*
Middle	*A few words are mispelled.*
Low	*Many words are misspelled.*

From **Evaluating Writing: Describing, Measuring, Judging**
Permission granted by the National Council of Teachers of English, Urbana, Illinois



2. Student Score Sheet

	Low		Middle		High
I. General Qualities:					
a. Author's Role	2	4	6	8	10
b. Style or Voice	2	4	6	8	10
c. Central Figure	2	4	6	8	10
d. Background	2	4	6	8	10
e. Sequence	2	4	6	8	10
f. Theme.	2	4	6	8	10
II. Diction, Syntax, and Mechanics:					
a. Wording	1	2	3	4	5
b. Syntax	1	2	3	4	5
c. Usage	1	2	3	4	5
d. Punctuation	1	2	3	4	5
e. Spelling.	1	2	3	4	5
			Total Score		

3. Comments

This sample sequence illustrates how one type of writing can be assessed. Once features to be scored have been established, you would describe briefly, in common terms, what would be considered low, middle, and high for each feature, then develop a corresponding student score sheet. In this sample, six general qualities features and five diction, syntax and mechanics features were assessed. These could be varied, increased or decreased in number, and the weighting changed on the student score sheet, depending on the purpose of the writing assignment. It is always important that the rationale for the assignment be clearly reflected in the scoring criteria.

The creation of such scales for the major types of writing required during a term would permit the reliable scoring of a variety of writing assignments during the school year. These scales will focus your scoring to ensure a reliable score would result from the summed multiple ratings.

II. Primary Trait Writing Assignment and Scoring Guide

A. Statement of Content

1. Demonstrating appreciation of expressed thought:
(a) through creative composition.



B. Sample Question

Look carefully at the picture.
These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend FEEL the experience too.

C. Sample Scoring Guide

The major function underlying the following scoring guide is to determine whether the writer can project himself into a situation, find a role and an appropriate audience, and then reveal an attitude toward the material in relation to the role. The writer is given a choice of one of two roles, but regardless of which role is chosen, the writer is expected to maintain a personal relationship to the events of the picture. The following scoring guide describes categories for

scoring the primary trait, as well as for scoring the five secondary traits.

1. Description of Trait Categories

I. PRIMARY TRAIT – Entry into World of Picture

1 = NO ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE.
Respondents write about children, the boat, or about anything else to do with the picture. However there is only a single statement or the information is too disjointed to make a point. Random details, bits of information, or lists of observations that do not create a situation. Also include pure description, papers that only report what's in the photograph or picture.

2 = ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE.
Respondents have accepted the world of the picture. However, the control and consistency necessary to create a structured presentation are lacking. Often there is no structure to the world of the picture. This is evidenced by few internal transitions and details that don't harmonize. The ideas may be related, but don't make a whole. Lack of consistency and transitions result in little logical progression of ideas. On the other hand, these papers may have structure, but the narrative is not worked out. There is little imagination on the part of the writer to create the story. An attitude may be stated, but it's not illustrated. You do not "feel" a mood has been created. Other papers may have some structure and the outline of story or the hint of a mood, yet neither are developed. Generally "2" papers are either undeveloped or developed in a helter-skelter or confusing manner.

3 = GOOD ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE.
Papers are generally competent. Respondents evidence control and consistency to create a structured presentation. Often there are strong topic sentences and good transitions. However, the good quality of the papers is marred by development that is skeletal or somewhat uneven. Narratives display imagination, but often are left with gaps or other uneveness. Details may be inadequate, excessive, or unclear. Attitudes may be stated and somewhat supported, but not necessarily presented to "help your friend feel." A definite mood is not created. The underdeveloped paper has a definite beginning and end yet there is not enough material to fill out the structure or it is contrived. The unevenly developed papers either have excessive details or the structure is oddly filled out.

4 = EMOTIVE AND CONSISTENT ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE.
These papers are structurally whole. Loose ends have been tied up or cut off (although a strong paper without closure can be rated in

this category). Papers are consistent. Narratives are well and evenly developed or attitudes are expressed so a definite mood is created. You do "feel" the experience. The structure is unified and supported by imaginative and evocative details.

7 = ILLEGIBLE, ILLITERATE. NO FURTHER SCORING.

8 = MISUNDERSTANDS THE TASK OR WRITES ON A TOTALLY DIFFERENT SUBJECT. NO FURTHER SCORING.

II. SECONDARY TRAITS

A. FANTASY

Story tries to reproduce the fantasy games of children, such as pretending to be pirates, shipwrecked, or riding whales. Stating the fantasy is not enough, two or more unelaborated fantasy situations, or a fantasy situation with at least one elaboration must be present. Descriptions of games, for example, follow the leader or king of the hill are not included. Fantasy is more than a literal and logical explanation of the picture.

1 = FANTASY IS PRESENT.

2 = FANTASY IS NOT PRESENT.

B. INSIGHTS

Story develops insights into the writer's perspective on his life or life in general. The message should be integral to the story – not tacked on sentiment. The generalizations or social commentaries can be stated implicitly as well as explicitly. Themes are often based on positive or negative value statements about childhood or adulthood. Reminiscence (I remember when . . .) is not enough, some meaningful or intelligent statement must be implied.

1 = INSIGHTS ARE PRESENT.

2 = INSIGHTS ARE NOT PRESENT.

C. USE OF DIALOGUE

1 = DIRECT QUOTE FROM ONE PERSON IN THE STORY. THE ONE PERSON MAY TALK MORE THAN ONCE. WHEN IN DOUBT WHETHER TWO STATEMENTS ARE MADE BY THE SAME PERSON OR DIFFERENT PEOPLE, CODE 1. A DIRECT QUOTE OF A THOUGHT ALSO COUNTS. CAN BE IN HYPOTHETICAL TENSE.

2 = DIRECT QUOTE FROM TWO OR MORE PERSONS IN THE STORY.

3 = DOES NOT USE DIALOGUE IN THE STORY.

D. POINT OF VIEW

1 = POINT OF VIEW IS CONSISTENTLY ONE OF THE FIVE CHILDREN. INCLUDE "IF I WERE ONE OF THE CHILDREN . . ." AND RECALLING PARTICIPATION AS ONE OF THE CHILDREN.

2 = POINT OF VIEW IS CONSISTENTLY ONE OF AN OBSERVER. WHEN AN OBSERVER JOINS THE CHILDREN IN PLAY, THE POINT OF VIEW IS STILL "2" BECAUSE THE OBSERVER MAKES A SIXTH PERSON PLAYING. INCLUDE PAPERS WITH MINIMAL EVIDENCE EVEN WHEN DIFFICULT TO TELL WHICH POINT OF VIEW IS BEING TAKEN.

3 = POINT OF VIEW CANNOT BE DETERMINED, OR DOES NOT CONTROL POINT OF VIEW.

E. TENSE

1 = PRESENT TENSE – PAST TENSE MAY ALSO BE PRESENT IF NOT PART OF THE "MAIN LINE" OF THE STORY.

2 = PAST TENSE – IF A PAST TENSE DESCRIPTION IS ACCEPTABLY BROUGHT UP TO PRESENT, CODE AS "PAST." SOMETIMES THE PRESENT IS USED TO CREATE A FRAME FOR PAST EVENTS. CODE THIS AS PAST, SINCE THE ACTUAL DESCRIPTION IS IN THE PAST.

3 = HYPOTHETICAL TIME – PAPERS WRITTEN ENTIRELY IN THE "IF I WERE ON THE BOAT" OR "IF I WERE THERE, I WOULD." THESE PAPERS OFTEN INCLUDE FUTURE REFERENCES SUCH AS "WHEN I GET ON THE BOAT I WILL." IF PART IS HYPOTHETICAL AND REST PAST OR PRESENT AND TENSE IS CONTROLLED, CODE PRESENT OR PAST. IF THE INTRODUCTION, UP TO TWO SENTENCES, IS ONLY PART IN PAST OR PRESENT THEN CODE HYPOTHETICAL.

4 = CANNOT DETERMINE TIME, OR DOES NOT CONTROL TENSE. (ONE WRONG TENSE PLACES THE PAPER IN THIS CATEGORY.) EXCEPT DROWNED IN THE PRESENT.



from **Writing: Released Exercise Set**
Permission granted from the Education Commission of the State of Colorado

3. Comments

The major advantage of a primary trait writing assignment and scoring guide lies in the fact that the specificity of the defined trait categories allows for high marker reliability. In addition, the format of the scoring guide permits meaningful pre- and post-test discussions of the assignment by you with your students. Students can be encouraged to write to meet the purpose of the writing task, and then can receive feedback on their success via the completed scoring guide.

Besides its great value for classroom assessment, a well-defined primary trait scoring guide allows for comparison assessments to be completed, that is, exercises and resulting assessments can be replicated in the future with a different sample of students. This is possible because the categories within the guide are quantified, thus eliminating the possibility of relative judgment over time. Both the quantitative format of primary trait assessment and the precise descriptions of features of language necessary in different situations permit a new and accurate way of describing written work.

III. Informal Communication with General Impression Scoring

A. Statement of Content

Part 1-4. Developing increasing proficiency in dealing with many levels of oral and written language:
(b) conversation.

B. Sample Question

Time: 10 minutes

Bob, a close friend of yours, calls early one evening and asks you to go with him to pick up medicine for his mother. Bob explains that he is afraid to go out after dark and begs you to go along for company. You hesitate because your parents are out and they don't allow you to go out on school nights and will worry if they arrive home and cannot find you. Finally you decide to go. Write a note to your parents explaining the situation.

C. Scoring Procedure

In this type of scoring procedure, the student's score 4 (high), 3, 2, 1 (low) depends on the **total first impression** the composition makes on the reader. A skilled reader reads each writing sample only once and gives it a score. He does not reread the sample or analyze it, looking for any one feature of the writing.

All elements of the composition are considered to act together to accomplish the writer's purpose: no one element such as handwriting or spelling is given undue attention. The composition is scored as an integrated unit of communication, the whole being greater than any one of the several parts.

In scoring for general impression, the experienced reader considers the positive features of the writing sample. Rather than searching for errors or omissions, which are not ignored in any case, the reader tries to ascertain how well the student has accomplished the writing task. He bears in mind that the student has written within a time limit, and under certain limiting conditions.

D. Sample Responses

Score: 4

Dear Mom and Dad,

I am going down to the drugstore with Bob, because he is afraid to go out after dark and his mother needs some medicine. Don't worry about me because I will be home as soon as I can. I know you don't like me to go out on school nights, but I know you will understand.

Yours Truly
Mary

Comment

This sensitively written note contains all the information necessary to the occasion: where Mary has gone, with whom, the reason for going and when to expect her return. Without being either defensive or obsequious, the note acknowledges that Mary's parents don't like her "to go out on school nights" and may worry about her. It closes with a compliment, "I know you will understand."

The writer has a strong sense of the needs of his reader and of the function to be performed by the note. This note was scored a 4.

Score: 3

Dear Mom and Dad

Ive gone with bob to get medicine for his mother. Bob was afraid to go alone, so he asked me to go along with him. His mother might need the medicine very badly. I gues I better be going. I'll be back soon. Don't worry about me I will be alright.

Stan

Comment

While performing the function of giving essential information to parents, this note is less carefully written than those scored 4. "I guess I better be going." seems to be the writer talking to himself rather than to his parents and "His mother might need the medicine very badly" overstates the case. Both are evidence of an insecure control over ideas and words. Mechanical errors of spelling and punctuation distract the reader from the message. In general, however, the note adequately performs the tasks the exercise asks. When compared with notes by other students, this was rated a little above average and scored 3.

Score: 2

Dear Mon & Dad

Bob asked me to go and pich up some medicine for one of his close friends so I will be gone for an hour or so.

Love
Mark

Comment

This note provides insufficient and inaccurate information. Bob is the close friend and the medicine is for his mother. The writer recognizes the need to explain to his parents when to expect his return but seems less aware of the need to justify his going out on a school night. The assurance to his parents, however, that he will be "be gone for an hour or so" and the concluding "Love" show a concern for the parents' feelings. Scored 2, below average in effectiveness.

Score: 1

Dear Mother

I am gon to get you some medicine don worry i took my friend with me and he can handle people he will protect me.

Your friend
Sally Morgan

Comment

Although the writer knows what the task of the note is and the form it should take, she does not have control of the details of the situation. She is confused about who is to receive the medicine and does not identify the friend with whom she has gone. "Your friend" used in closing suggests she has forgotten the note is to her parents. Sentences, though well-constructed, lack sufficient punctuation. This note was scored 1.

from **New Brunswick Writing Assessment Programme: Scoring Manual.** New Brunswick Department of Education

E. Comments

The illustrated scoring technique is among the simplest procedures to use. High score — rescore reliability has been achieved in situations where the scoring procedures stressed quick decisions with no rereading, looking for a positive with no analysis or deliberate hunting for errors, and judging each sample in comparison with other samples rather than in comparison with an ideal. It is important to remember with this scoring procedure to reward the student for what he does well in complying with the terms of the writing exercise rather than to search for the student's errors.



PERFORMANCE-TYPE QUESTIONS
(See pages 51 to 52 of Guide for discussion.

I. Informal

A. Statement of Content

Part 1-4. Developing increasing proficiency in dealing with many levels of oral and written language:
(a) informal talks.

B. Sample Question

Choose a term or process with which you think the class will be unfamiliar. Then prepare a short explanation of five to seven minutes to give orally in class. The explanation should be clear and accurate, and you should employ some form of visual aid to clarify or illustrate your explanation.

Possible topics might be:

1. How to macrame
2. How to set up a power play
3. How to control exothermic reactions.

C. Scoring

1. Criteria for Assessment

A score sheet, reflecting the assessment criteria, is prepared for each student. This sheet is made available to the student at the same time as the assignment is given. The criteria are structured to reflect the important aspects of the performance task.

2. Student Score Sheet

	Low		Middle		High
a. Presents clear and easily understood explanation	1	2	3	4	5
b. Presents an accurate explanation	1	2	3	4	5
c. Employs some type of visual aid appropriate to the term or process presented	1	2	3	4	5
d. Uses visual aid(s) effectively in clarifying or illustrating the explanation	1	2	3	4	5
e. Stays within the time limit given for the speech	1	2	3	4	5
			Total Score		

II. Formal

A. Statement of Content

Part 12b.: Manipulating the elements of communication to achieve effective communication.

B. Sample Exercise

1. Question

Working in pairs, select a book that both of you have recently read. One student will assume the role of the author of the book, while the other student will assume the role of a five-minute spot interviewer from a local radio station. Each pair will be given ten minutes to plan their interview, and an additional five minutes to actually tape the interview. Be sure your interview arouses interest in the book, and contains the essential elements of the interview format.

2. Materials to have available for the testing session

(a) Plan A (administered over several periods)
— one tape-recorder at the back of the room
— writing materials for student planning

(b) Plan B (administered in one period)
— five or six tape-recorders set up at separate stations
— writing materials for student planning

3. Administering the test

(a) Give students a copy of the test question and the scoring criteria. Make sure each student knows how to operate a tape-recorder.

(b) If you have chosen to use Plan A, indicate to the students that successive administrations will involve the use of different stimuli. For example, you could use a movie, a record, or television show. Each day until the testing is completed, pairs of students completing the task on that day will be given the stimulus they are to use.

(c) If you have chosen to use Plan B, set up the appropriate number of independent taping stations. Indicate which pair of students will use each station.

(d) Plan seat-work activities for students not involved in the testing.

(e) Score the resulting tapes according to the scoring criteria.

C. Sample Scoring Guide

1. Definition of Scale Categories

Two score sheets, one for the interviewer and a second for the interviewee are prepared. Students receive these sheets at the same time the assignment is given. The criteria are structured to reflect the important aspects of the performance task.

INTERVIEWER

a. Interview Content

1. Elicits important introductory information

High — *Topic of interview is provided in an introductory and brief manner and important background information about author is elicited.*

Average — *Topic introduced, but important background information is not solicited.*

Low — *No attempt to introduce topic or elicit important background information.*

2. Shows Familiarity with topic

High — *Questions asked and comments made show evidence of prior research on the topic.*

Average — *Questions asked and comments made are compatible with topic discussed but do not show evidence of prior research.*

Low — *No familiarity with topic shown; questions asked and comments made are inappropriate to topic.*

3. Shows understanding of author's purpose

High — *Satisfactory rapport is established and maintained. Genuine interest is shown in the interviewee and his work. Moral judgments with respect to the topic are not expressed.*

Average — *Satisfactory rapport is established but not consistently maintained. Some evidence of lack of interest in topic; occasional moral judgments made with respect to topic.*

Low — *Rapport not satisfactorily established; little interest shown or negative attitude displayed towards topic.*

4. Elicits not only general but specific details about the work

High — *Questions asked consistently encourage the interviewee to provide specific details about the work being discussed. Shows agility in handling unexpected responses.*

Average — *Some of the questions asked encourage the interviewee to provide specific details while other questions are too limited, can be answered by "yes" or "no," or are off topic.*

Low — *Questions asked are off topic, and not relevant to the discussion.*

5. Summarizes or makes a recommendation about the work

High — *Interview is concluded with a brief*

and well-organized recap of the discussion which includes the main ideas. If a recommendation is given, it is polite, and appropriate.

Average *Conclusion is given, but does not recap all the relevant points of the discussion. Recommendation, if given, does not accurately reflect total discussion.*

Low *Conclusion is completely missing, or totally distorts the interview.*

B. Interview Techniques

1. Uses a level of language appropriate to situation

High *Words and sentences grammatically correct and used effectively; the appropriate degree of formality is maintained.*

Average *Occasional errors in language usage; infrequent use of inappropriate slang and colloquialisms.*

Low *Frequent errors in language usage; inappropriate use of slang and colloquialisms.*

2. Show evidence of careful pre-planning

High *Evidence that questions prepared in advance both introduce and probe the topic so that the interview proceeds smoothly from the introduction to the concluding statements.*

Average *Evidence of preparation of introductory questions, but little attempt to probe within any aspect of the topic. Occasional disjointed leaps from one aspect of the topic to another.*

Low *No evidence of preplanning; confusing, frequent disjointed leaps from one aspect of the topic to another.*

3. Uses the full five minutes for the interview presentation

High *Active presentation of the interview for 4½ to 5½ minutes.*

Average *Active presentation of the interview for 4 to 6 minutes.*

Low *Active presentation of the interview for less than 4 or more than 6 minutes.*

4. Follows the rules of formal conversation

High *Rules of etiquette are maintained when addressing the interviewee. Evidence that interviewer listens carefully to the response of the interviewee, and proceeds from that particular response; does not interrupt or hurry the interviewee's responses; includes with a concluding thank you to the interviewee for participating.*

Average *Occasional lapses in the polite tone of the interview; does not express a well-thought out thank you at the conclusion of the interview.*

Low *Frequent errors in both social and conversational ettiquette. No appreciation expressed for the interviewee's participation.*

INTERVIEWEE

A. Interview Content

1. *Responds to questions in a logical and interesting manner.*
 - *High* — *Answers to question appear to be well thought out, and inclusive; sticks to the topic of the question.*
 - *Average* — *Questions are answered comprehensively but responses occasionally stray from the point of the question, thus, hindering the continuation of the interview.*
 - *Low* — *Answers to questions show little forethought and little attempt to provide information to the interviewer.*

2. *Shows familiarity with topic*
 - *High* — *Answers given illustrate familiarity not only with the topic of the work, but also with the general circumstances surrounding the creation of the work.*
 - *Average* — *Familiarity is shown with the content of the work but not with background details.*
 - *Low* — *Responses to questions display a lack of knowledge about the topic.*

3. *Exhibits a consistent philosophy with respect to the work*
 - *High* — *Responses to questions display an understanding by the interviewee of the purpose of the work; values portrayed on incidents related to the topic are consistent.*
 - *Average* — *Responses to questions display an understanding of the purpose of the work, but values system created does not consistently carry over to related incidents.*
 - *Low* — *No indication of an understanding of the author's purpose.*

4. *Gives specific details about the work when asked*
 - *High* — *Sufficient knowledge of the work is displayed such that interesting colourful details are included when answering questions or elaborating on previous statements.*
 - *Average* — *Occasionally is unable to supply illustrative details or elaborate further on a point when asked to do so.*
 - *Low* — *Generally unable to provide any specific details with respect to the work*

5. *Reveals appropriate amount of information about the plot*
 - *High* — *Responses given built interest in the content of the work without revealing essential elements such as in the case of a narrative, the climax, which would negate the necessity to read the work.*
 - *Average* — *Responses attempt to build interest in the work but fail by providing too much information with respect to the main outcome.*
 - *Low* — *Responses do nothing to build interest; the main outcome of the work may be explicitly given or totally ignored by the interviewee.*

B. Interview Techniques

1. *Uses a level of language appropriate to situation*
 - *High* — *Words and sentences gramatically correct and used effectively; the appropriate degree of formality is maintained.*
 - *Average* — *Occasional errors in language usage; infrequent use of inappropriate slang and colloquialisms.*
 - *Low* — *Frequent errors in language usage; inappropriate use of slang and colloquialisms.*
2. *Maintains the role of the author throughout the interview*
 - *High* — *Consistently places himself in the assumed position of author; does not revert to third person comments.*
 - *Average* — *Responses show a mixture of first person and third person roles.*
 - *Low* — *Role of the author is not assumed.*
3. *Uses full five minutes for the interview presentation*
 - *High* — *Active presentation of the interview for 4½ to 5½ minutes.*
 - *Average* — *Active presentation of the interview for 4 to 6 minutes.*
 - *Low* — *Active presentation of the interview for less than 4 or more than 6 minutes.*
4. *Follows the rules of formal coversation*
 - *High* — *Rules of ettiquette are maintained when addressing the interviewer; evidence that the interviewee listens carefully to the questions of the interviewer; does not interrupt the interviewer's questions or comments; expresses appreciation for the opportunity to be interviewed.*
 - *Average* — *Occasional lapses in the polite tone of the interview; fails to express appreciation to the interviewer at the conclusion.*
 - *Low* — *Frequent errors in both social and conversational ettiquette; fails to express appreciation to the interviewer at the conclusion.*



2. (a) Interviewer Score Sheet for Plan B

	Low		Middle		High
a. Interview Content					
1. Elicits important introductory information	1	2	3	4	5
2. Shows familiarity with topic	1	2	3	4	5
3. Shows understanding of author's purpose	1	2	3	4	5
4. Elicits not only general but specific details about the work	1	2	3	4	5
5. Summarizes or makes a recommendation about the work	1	2	3	4	5
Score					
b. Interview Technique					
1. Uses a level of language appropriate to situation	1	2	3	4	5
2. Shows evidence of careful pre-planning	1	2	3	4	5
3. Uses the full five minutes for the interview presentation	1	2	3	4	5
4. Follows the rules of formal conversation	1	2	3	4	5
Score					
Total Score					



2. (b) Interviewee Score Sheet for Plan B

	Low		Middle		High
a. Interview Content					
1. Responds to questions in a logical and interesting manner	1	2	3	4	5
2. Shows familiarity with topic	1	2	3	4	5
3. Exhibits a consistent philosophy with respect to the work	1	2	3	4	5
4. Gives specific details about the work when asked	1	2	3	4	5
5. Reveals appropriate amount of information about the plot	1	2	3	4	5
Score					
b. Interview Technique					
1. Uses a level of language appropriate to situation	1	2	3	4	5
2. Maintains the role of the author throughout the interview	1	2	3	4	5
3. Uses the full five minutes for the interview presentation	1	2	3	4	5
4. Follows the rules of formal conversation	1	2	3	4	5
Score					
Total Score					

2. Interviewer and Interviewee Score Sheets for Plan A

If Plan A were followed, minor adjustments would have to be made to the score sheets if an alternate stimulus was used.

III. Comments

These two sample performance questions illustrate some of the testing possibilities for this question type. Other areas where this type of testing could most appropriately be used include assessment of student's nonverbal communication skills via mime; assessment of student's skills in using monologue or dialogue in a dramatic situation; assessment of small group discussion techniques; assessment of presentation of formal reports; and the assessment of performance in structured situations such as meetings, panels, and debates. The major advantage of using performance questions in these and similar situations is the direct measurement aspect. Student skills are being assessed in natural but controlled situations that approximate closely the real performance environment.



ASSESSMENT IN THE AFFECTIVE DOMAIN

INTRODUCTION

Sample questions for both one-to-one teacher-student interaction and group-administered materials have been placed here. A wide range of verbal and nonverbal measures of affective variables are possible and sample questions that best illustrate this range of possibilities have been selected. In each case, the question is referenced to the statement of content listed in the Program of Studies. Comments about the construction of the questions are given, and suggestions are made about possible uses of such questions in the classroom situation.

ONE-TO-ONE TEACHER-STUDENT INTERACTION

(See pages 53 to 54 of Guide of discussion.)

I. Personal Discussion or Interview

A. Statement of Content

Part 4-1. Demonstrating appreciation of expressed thought:

(e) through creative composition.

B. Sample Questions Sequence

A few questions that might be included in an interview to identify the student's values towards writing are suggested below.

1. Do you enjoy writing stories in class?
2. Should the stories you write be graded by the teacher?
3. Do you write daily in a diary?
4. Do you feel it is important to follow the conventions of standard English in your writing?
5. Do you like sharing your writing with your peers?

C. Comments

The interview technique involves a face-to-face encounter of the interviewer and the student. The interview can be structured or unstructured in format. In the structured interview, the wording and sequence of the questions are fixed, and the principal job of the interviewer is to present the question to the student and record his answer. In the unstructured interview, a limited number of key questions about the topics of interest are

constructed, but within these limitations, the interviewer listens and probes rather than leads. This technique, as opposed to the structured interview, encourages a more spontaneous and personal expression of attitudes on the part of the student. The above sample questions illustrate this technique. Different questions could have been composed if different information was desired. In the unstructured interview however, the interviewer must be careful not to lead the student or influence him so that he gives what he considers to be the expected answer. Although it may be time-consuming to administer and to process the information gained, this technique can provide a teacher with descriptive information impossible to gather in any other way.

II. Observation Checklist

A. Statement of Content

Part 4-1. Demonstrating the appreciation of expressed thought:

(d) identifying and being aware of attitudes and values expressed in literature.

B. Sample Question Sequence

1. Teacher directions

Check the appropriate behaviours beneath the student's name whenever he is observed exhibiting them. Additional behaviours may be added in the blanks at the middle and bottom of the page.

2. Sample Checklist

Desired Behaviours Students' Names

Verbal Behaviours

— Expresses own ideas willingly and enthusiastically

— Examines others' ideas by further questioning

— Clairfies own ideas for others if requested

— Supports ideas put forth by other group members

Nonverbal Behaviours

— Participates willingly in discussion

— Listens attentively when others are speaking

— Seeks out similar selections in free-reading

— Chooses writing assignments that further develop his understanding of literature

C. Comments

Affective values can be measured by direct observation of actual student performance. It is possible to assess a student's reaction to an area such as literature by being sensitive to his feelings and by observing his actions. Checklists, such as the one illustrated above, may be used or anecdotal records may be kept. It must be stressed that for these observed behaviours to be valid measures, they must be voluntary behaviours in a non-stress situation.

GROUP-ADMINISTERED MATERIALS
(See pages 53 to 54 of Guide for discussion.)

I. Student Inventory

A. Content Area

Part 4-1. Demonstrating appreciation of expressed thought:
(a) enjoying the sound of poetry.

B. Sample Questions

Following are some sample questions that could be used to identify students' attitudes towards poetry. A complete sequence of questions would likely include twenty to thirty such questions.

1. I like reading poetry than solving mathematics problems.
 a. a lot more
 b. a little more
 c. a little less
 d. a lot less
2. I like reading poetry than doing anything else.
 a. a lot more
 b. a little more
 c. a little less
 d. a lot less
3. I like writing answers to social studies questions than reading poetry.
 a. a lot more
 b. a little more
 c. a little less
 d. a lot less
4. I like books of poetry than social studies books.
 a. a lot more
 b. a little more
 c. a little less
 d. a lot less
5. I like subtracting fractions than reading limericks.
 a. a lot more
 b. a little more
 c. a little less
 d. a lot less
6. I would like to teach English than I would like to teach mathematics.
 a. a lot more
 b. a little more
 c. a little less
 d. a lot less
7. I free read books of poetry outside of school in my leisure time
 a. very often
 b. quite often
 c. sometimes
 d. hardly ever
 e. never
8. Outside of school I would like to write poetry
 a. every chance I get
 b. often
 c. sometimes
 d. hardly ever
 e. never

C. Comments

Questions such as these can be developed in different content areas of the language arts program. Such an inventory could be administered prior to and after a unit on poetry, to measure change in student attitude within the class. Scoring would involve tabulating the proportion of students on each choice before and after instruction. Changes in class proportions would indicate attitude changes descriptively.

II. Rating Scale

A. Content Area

Part 4-1. Demonstrating appreciation of expressed thought:
(c) broadening personal experience of social customs and values through reading and viewing.

B. Sample Scale

A portion of a rating scale is shown below. A scale such as this could be used to determine students' attitudes towards free reading.

FREE READING IS

whee!	_____	_____	_____	_____	_____	yech!
difficult	_____	_____	_____	_____	_____	simple
wide	_____	_____	_____	_____	_____	narrow
easy	_____	_____	_____	_____	_____	troublesome
unnecessary	_____	_____	_____	_____	_____	basic
dull	_____	_____	_____	_____	_____	emotional
universal	_____	_____	_____	_____	_____	ingrown
imaginative	_____	_____	_____	_____	_____	unimaginative
uninteresting	_____	_____	_____	_____	_____	interesting
harmful	_____	_____	_____	_____	_____	useful
good	_____	_____	_____	_____	_____	bad
exciting	_____	_____	_____	_____	_____	boring
informed	_____	_____	_____	_____	_____	ignorant
trivial	_____	_____	_____	_____	_____	important
helpful	_____	_____	_____	_____	_____	hindering

C. Comments

Again, rating scales such as this may be developed in different content areas of the language arts program. Adjectives representing positive and negative values are arranged in random order under the topic being assessed. Five blanks are left between each adjective pair. Scores for a group of students are calculated by assigning a number from one to five to each blank. The most positive position is assigned five and the least positive one. A student's score on the exercise is the sum of the positions he has checked. The total difference between pre- and post-instruction measurement in a set of scores for a group of students provides you with a descriptive indicator of attitude change.



III. Subjective Test Question

A. Content Area

Part 4-1. Demonstrating appreciation of expressed thought:
(d) effecting change in individual and social values.

B. Sample Question

Your student council is asking for recommendations for a grade nine graduating class gift for the school. A sum of two hundred dollars is available for the gift. The choice has been narrowed down to two possibilities, a comprehensive collection of Canadian novels or an extra set of basketball hoops for the gymnasium. As a grade nine home room representative indicate how you would vote on this issue, and give reasons for your decision. Your response will not be graded on the choice you make, but on the reasons you give for making that decision.

C. Comments

The best examples of this type of question require the exercising of value judgments by presenting two conflicting situations, neither of which is obviously good or bad. The student is asked to make a choice and give reasons for the decisions he has made. The important aspect of such questions is to get the student to show his values in the reasons he gives for his decisions.

In scoring questions of this type, the student should not be graded on the choice he makes, but on the reasons he gives for making that particular decision. On a cognitive level, such questions can be scored for writing mechanics, as well as ability to present and defend a point of view. On the affective level, the choice the student makes and his supporting reasons provide valuable descriptive information as to the values that are important to him.

IV. Objective Test Question

A. Content Area

Part 4-1. Demonstrating appreciation of expressed thought:
(b) empathizing with the human predicament.

B. Sample Question

The following sample questions can be used to indirectly obtain information with respect to students' value systems.

Read the following passage and select the best answer for the questions below.

Mr. White had a huge peach tree in his backyard which he tended with loving care. He watered, fed, and pruned it carefully, so that it grew the largest and most delicious peaches in the entire province.

In the house next door to Mr. White lived a man named Mr. Green. Mr. Green's only pleasure in life was his beautiful yard, for which he had won many garden awards.

One day while Mr. Green was working in his yard, he noticed that a branch from Mr. White's tree hung over into his yard. A horrified look came over Mr. Green's face as he saw the rotting fruit which was scattered on the ground. His beautiful yard was now a mess; in fact, the grass was starting to turn brown in spots because of the rotting peaches. This made Mr. Green very angry and he ran into the house, got a saw, and cut off the branch.

Mr. White has now brought the case to court, claiming that his peach tree was permanently damaged by Mr. Green's haphazard pruning. Therefore, he is asking for $300.00 to replace the tree.

ANSWER

1. The best description of Mr. Green's feelings toward his yard is; b
 a. he felt the care of the yard was a nuisance
 b. he enjoyed working in his yard and maintaining it in perfect condition at all times
 c. he lacked the patience to keep his yard in proper condition
 d. he felt the yard should come second to neighbourhood relationships.
2. Since Mr. White let his tree grow without restriction, his relationship to his neighbours could be described as; a
 a. indifferent
 b. considerate

c. friendly
d. distrustful.

3. If Mr. Green had been more considerate of his neighbour's feelings the best alternative course of action would have been to; c
 a. contact the local police and submit a formal complaint
 b. call in a professional tree to remove the offending branch
 c. discuss the overhanging branch with Mr. White and ask to have the tree pruned at the proper time of year
 d. remove the offending fruit from the ground as well as from the overhanging branch and place it in Mr. White's yard.
4. The best description of Mr. Green's belief about his yard is that; b
 a. his beautiful garden after the incident has been permanently damaged
 b. he would not win any awards this year because of Mr. White's rotten peaches
 c. not much damage was done to his yard
 d. the rotting peaches would act as a fertilizer and make his garden more beautiful.

C. Comments

Objective questions of this nature measure the student's awareness to attitudes and values held by other individuals. Only indirectly does it provide a measure of the student's own attitudes. Often through class discussion after the question set has been completed, you would be able to gain descriptive information about why students made certain choices, and thus information about their own value systems. The most important developmental concern when building questions of this type is to make sure the criteria of choice is given in the stem. It is critical that there be no confusion as to the criteria on which the student is expected to base his answer. For example, in question two, the initial portion of the stem "If Mr. Green had been more considerate of his neighbour's feelings" provides the framework for selecting an answer. Only if this is done, can there be a best answer. A variation of this question is to have students justify in writing their choice and/or provide a fifth alternative and justify it. These variations again indicate that the importance in these questions is not the keyed answer, but the student's value system behind the choice.

V. Checklist

A. Content Area

Part 4-1. Demonstrating appreciation of expressed thought:
(e) through creative composition.

B. Sample Question

This kind of checklist could be developed in any content area where you wished to determine the importance students attached to a unit of instruction, both before and after that instruction.

Directions (Before instruction)

Fifteen skills involved in writing paragraphs are listed below. Check the ten you feel are most important to be knowledgeable about when you are writing a paragraph.

Directions (After instruction)

Fifteen skills involved in writing paragraphs are listed below. Check the ten you feel are most important to be knowledgeable about when you are writing a paragraph. You may want to remember some of the activities we have undertaken during the past month as you make your choices.

1. Uses capitalization rules correctly.
2. Writes well-composed topic sentence.
3. Uses periods, question marks and exclamation marks correctly.
4. Orders paragraph content in logical sequence.
5. Uses commas, semicolons and colons correctly.
6. Uses quotation marks correctly.

7. Uses the apostrophe correctly.
8. Uses the hyphen and dash correctly.
9. Writes well-composed concluding sentence.
10. Uses precise, vivid vocabulary.
11. Spells required vocabulary correctly.
12. Writes a variety of sentence types correctly.
13. Includes concrete imagery in writing.
14. Uses sophistocated words in writing.
15. Writes about current, relevant topics.

C. Comments

The interesting part of such an assignment as this is again to compare any shifts in student attitude that have occurred as a result of instruction. For example, few students may have checked any of the punctuation statements in the pre-test situation. Now if one of the aims of the instructional unit had been to increase student awareness and appreciation of effective punctuation, then an increase in check marks in these statements in the post-test situation would show a positive growth in a desired objective. Once more it should be stressed that this information is most useful as it describes a group of students rather than a single student. Similarly there is not a best profile of responses but only different ones. You will be able to judge the success of value changes, if they occur, in the light of what you hoped to accomplish cognitively and affectively in the unit. Depending on the circumstances different outcomes will likely be desirable.



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